BOARD OF EDUCATION,
SOUTH KENSINGTON.

THE

NATIONAL GALLERY OF BRITISH ART,

VICTORIA AND ALBERT MUSEUM.

PART I.

CATALOGUE OF OIL PAINTINGS

BY BRITISH ARTISTS

AND

FOREIGNERS WORKING IN GREAT BRITAIN.

LONDON:
PRINTED FOR HIS MAJESTY'S STATIONERY OFFICE,
BY DARLING & SON., LTD., 34-40, BACON STREET, E.

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CONTENTS.

PAGE.

FOUNDATION OF THE COLLECTION

Mr. Sheepshanks' Deed of Gift vii

Minute of Council thereon x

LIST OF DONORS xii

LIST OF ARTISTS AND THEIR WORKS 1

TOPOGRAPHICAL INDEX 159

INDEX OF PORTRAITS 162

INDEX OF AUTHORS whose works are illustrated in the Collection 166

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NOTE.

The Catalogue includes :—

(*a*) Oil paintings exhibited in the Victoria and Albert Museum and the Bethnal Green Museum.

(*b*) Oil paintings circulated on loan to provincial museums and exhibitions.

Works lent by private owners for exhibition are not inserted in the catalogue.

The registered number, the title, and the dimensions in inches of each picture are stated, the height being given before the width.

The particulars respecting the Artists and their works are given in accordance with the best authorities obtainable at the date of publication.

The following are the principal works consulted in the compilation of the Catalogue :—

Dictionary of National Biography. 1885–1904.

S. Redgrave.—A Dictionary of Artists. 1878.

J. D. Champlin and C. C. Perkins.—Cyclopedia of Painters and Paintings. 1888.

J. L. Roget.—A History of the "Old Water-Colour" Society. 1891.

A. Graves.—A Dictionary of Artists who have exhibited works in the principal London exhibitions from 1760 to 1893. 1895.

H. A. Müller and H. W. Singer. — Allgemeines Künstler-Lexicon. 1895–1901.

Bryan's Dictionary of Painters. 1903–5.

H. C. Marillier.—The Liverpool School of Painters. 1904.

J. E. Hodgson and F. A. Eaton.—The Royal Academy and its Members. 1905.

A. Graves.—The Royal Academy of Arts. 1905–6.

Also the *Art Journal*, *Athenæum*, *Magazine of Art*, and *The Times*.

FOUNDATION OF THE COLLECTION.

MR. SHEEPSHANKS' DEED OF GIFT.

TO ALL TO WHOM THESE PRESENTS SHALL COME, I, JOHN SHEEPSHANKS, of Rutland Gate, Knightsbridge, in the County of Middlesex, Esquire, send greeting.

WHEREAS I desire that a Collection of Pictures and other Works of Art, fully representing British Art, should be formed, worthy of national support, and have the advantage of undivided responsibility in its management, instead of being subject to the control of any body of trustees or managers: And whereas I conceive that such a collection should be placed in a gallery in an open and airy situation, possessing the quiet necessary to the study and enjoyment of works of Art, and free from the inconveniences and dirt of the main thoroughfares of the metropolis: And whereas I consider that such a gallery might be usefully erected at Kensington, and be attached to the Schools of Art in connexion with the Department of Science and Art now established there: And whereas, with the view to the establishment of such a collection, and in the hope that other proprietors of pictures and other works of Art may be induced to further the same object, I have determined to make such a conditional gift of the original pictures and drawings (the productions of British artists) which I possess, as herein-after expressed. And I do, therefore, hereby transfer the pictures and drawings belonging to me specified in the Schedule hereto, and the property and proprietorship thereof unto, and do declare that the same shall remain vested in the Right Honourable Edward John Stanley, Baron Stanley of Alderley, or other the member of Her Majesty's Government for the time being charged with the promotion of Art Education, now undertaken by the

Department of Science and Art, as the ex-officio trustee thereof, upon the following terms and conditions, viz. :—

1. The said Right Honourable Edward John, Lord Stanley, as the first and present ex-officio trustee, shall sign a memorandum of his acceptance of the trusteeship hereunder at the foot hereof.

2. A well-lighted and otherwise suitable gallery, to be called "The National Gallery of British Art," shall be at once erected by Her Majesty's Government, and be attached or near to the public buildings built or to be built for the Department of Science and Art on the estate purchased by Her Majesty's Commissioners for the Exhibition of 1851, or the public parks or gardens at Kensington.

3. The said pictures and drawings shall be deposited in such gallery with any other pictures or other works of Art that may be subsequently placed there by other contributors, as it is not my desire that my collection of pictures and drawings shall be kept apart, or bear my name as such.

4. The right of property and possession in the said pictures and drawings shall be solely in the ex-officio trustee for the time being, but subject to the conditions herein expressed; and the said pictures and drawings shall always remain under his sole care and control, and he shall be the sole arbiter of any question that may arise touching the management or disposition thereof under these Presents.

5. The said pictures and drawings shall be used (as the primary object) for reference and instruction in the Schools of Art now or hereafter placed under the superintendence of the said Department, and, subject thereto, shall be exhibited to the public at such times as shall not interfere with the arrangements of the said Schools, and under such regulations as the ex-officio trustee shall prescribe; and as soon as arrangements can be properly made by him for that purpose, the public, and especially the working classes, shall have the advantage of seeing the collection on Sunday afternoons; it being, however, understood that the exhibition of the collection on Sundays is not to be considered as one of the conditions of my gift.

6. None of the said pictures and drawings shall ever be sold or exchanged, or be dealt with contrary to the true spirit and meaning of the disposition and control thereof herein prescribed; but this condition shall not restrict the temporary loan of any of them, upon terms sanctioned by the ex-officio trustee, to any place in the United Kingdom where any School of Art exists in connexion with the Department of Science and Art, or generally where there is any safe and proper place for their reception and public exhibition.

7. The ex-officio trustee shall be advised and assisted on matters connected with the preservation of the said pictures and drawings by William Mulready, Esquire, R.A., or failing him by Richard Redgrave, Esq., R.A., or failing him by some one other R.A. of London, to be selected by the ex-officio trustee for the time being, as the professional adviser of the ex-officio trustee.

8. That the ex-officio trustee may sell the right to engrave or reproduce any of the said pictures or drawings, upon such terms as he may think proper, but the engravings and reproductions shall be approved by the artist of the picture or drawing engraved or reproduced before publication, and such artist shall be paid whatever sum may be received by the ex-officio trustee for the sale of such right.

9. The said pictures and drawings, or the conditional gift of them hereby made, shall not be subject to the provisions of the Act of the 19 & 20 Victoria, cap. 29, intituled "An Act "to extend the Powers of the Trustees and Directors of the "National Gallery, and to authorise the Sale of Works of "Art belonging to the Public," or to any future enactment of the Legislature which, but for this declaration to the contrary, shall have the effect of placing the said pictures and drawings under any other care or ordering than is herein prescribed, or would otherwise alter or interfere with the disposition thereof hereby made. And in case of such interference on the part of the Legislature, or if the terms and conditions as herein expressed be not strictly adhered to, then the conditional gift hereby made of the

said pictures and drawings, in favour of a National Gallery of British Art, the Schools of Art, and the public generally, shall wholly cease, and the ex-officio trustee for the time being shall thereupon hold the said pictures and drawings in trust for the University of Cambridge, to be added to, and for ever thereafter form part of the Fitz-William Collection in the said University.

Witness my hand and seal, this Second day of February One thousand eight hundred and fifty-seven.

(Signed) JOHN SHEEPSHANKS (L.S.)

Signed, sealed, and delivered by the above-named John Sheepshanks, in the presence of

WILLIAM COWPER, 17, Curzon Street, London.
RICHD. REDGRAVE, 18, Hyde Park Gate, South Kensington.
HENRY COLE, 24, Onslow Square.

I, the above-named and undersigned Right Honourable Edward John Stanley, Baron Stanley of Alderley, do accept the trusteeship created by the above deed.

(Signed) STANLEY OF ALDERLEY.

LYON PLAYFAIR, Witness.

MINUTE OF THE LORDS OF THE PRIVY COUNCIL ON THE ABOVE DEED OF GIFT.

DEPARTMENT OF SCIENCE AND ART.

At the Council Chamber, Whitehall, the Sixth day of February 1857.

By the RIGHT HONOURABLE THE LORDS OF THE COMMITTEE OF PRIVY COUNCIL *appointed for the consideration of all matters relating to* TRADE AND FOREIGN PLANTATIONS.

MY Lords take into consideration the Deed of Gift by which Mr. Sheepshanks transfers to the President of this

Board his valuable Collection of Pictures and Drawings, in order to found a Gallery of British Art, in connexion with the Schools of Art under this Board.

The President has accepted with much gratification the Trusteeship created by this Deed, under the conditions therein described.

My Lords are sensible of the great value of the magnificent gift thus presented to the nation during the lifetime of the Donor, and they desire to express their admiration of the very liberal spirit in which it has been made.

My Lords admit the reasonableness of the condition that the Deed of Gift shall only take effect when a suitable Gallery shall have been provided in an airy situation near the Gardens or Public Parks at Kensington, and they have given directions with the consent of the Treasury, for the erection of such a Gallery without delay.

Their Lordships direct that a letter should be written to Mr. Sheepshanks, thanking him, on the part of the Government, for his munificent gift to the nation, and for the open character of the conditions under which it has been made; and stating, that whilst the liberality of these conditions has greatly enhanced its value to the nation, they are well calculated to realise the disinterested object of the Donor to found a Gallery of British Art.

LYON PLAYFAIR.

Approved,
STANLEY OF ALDERLEY,
6th Feb. 1857.

Mr. Sheepshanks died in 1863.

LIST OF DONORS

OF OIL PAINTINGS

CONTAINED IN THIS CATALOGUE.

Name.	No. of Paintings.	
	Gift.	Bequest.
Albo, Mr. E. J.	1	
Allnutt, Mr. H.	1	
Anderson, Miss Elizabeth		5
Ashbee, Mr. H. S.		42
Barratt, Mr. J. C.	1	
Blake, Mr. Frederick Augustus		1
Bonnor, Mrs. Julia Anne		3
Campbell, Mrs. Donald		1
Carrington, Miss L. M.		2
Claxton, Mr. Marshall	1	
Clayton, Mr. R. C. Browne	1	
Constable, Miss Isabel	95	3
Cooke, Mr. R. H., F.R.C.S.	1	
Cruikshank, Mrs. George	2	1
Davison, The Rev. Matthew		1
De la Rue, Mr. W. Warren	1	
De Merle, Mrs. Ann		2
Denny, Sir Edward, Bart.	5	
Ditchfield, Mr. Arthur		6
*Dixon, Mr. Joshua		46
Dungannon, Viscountess	2	
Durning-Lawrence, Sir Edwin, Bart. ...	5	
Dyce, The Rev. Alexander, M.A. ...		63
Evans, Miss Emily Anna		3
Farmer, Miss Emily, R.I.		2
Farrier, Miss M.	1	

* To Bethnal Green Museum.

Name.	No. of Paintings.	
	Gift.	Bequest.
Fochetti, Mrs. Jane Clara		1
Forster, Mr. John, LL.D.		35
Forster, Mrs. John		2
Franks, Sir Augustus Wollaston, K.C.B., M.A., P.S.A., F.R.S.	2	
Freeman, Mr. William	1	
Godchaux, Madame Madeleine Antoinette		2
Hargreaves, Mr. W.	1	
Harrison, Mrs.		1
Hayter, Mr. Angelo C.	1	
Heaphy, Mrs. Eliza	1	
Hill, Mr. John		1
Hodgkinson, Mr. Henry		1
Ionides, Mr. Constantine Alexander ...		15
Jenkins, The Rev. R. C.	1	
Jones, Mr. John		48
Landseer, Mrs. George	1	
Legros, Monsieur Alphonse	12	
Louch, Mr. W. S.		1
MacCallum, Mr. Andrew	5	
Mackinlay, Mrs. Katherine	1	
Markland, Miss Ellen		1
Masters, Mr. Charles	1	
Maud, Mr. C. T.	6	1
Mouat, Sir James, V.C., K.C.B.	1	
Muckley, Mr. William J.	1	
Newton, Miss Anna	5	

Name.	No. of Paintings.	
	Gift.	Bequest.
Orrock, Mr. James, R.I.	7	
Parsons, Mr. John Meeson		16
Paul, Mr. J. D.	1	
Pearse, Mr. Christopher....	1	
Pickersgill, Mrs.	1	
Redgrave, Mrs. Richard	1	
Redgrave, Mr. Samuel	1	
Rivaz, Mrs. Charles	2	
Roberson, Mr. C.	1	
Roberton, Mrs. Alice Rosetta		1
Robinson, Miss Eleanor		3
Round, Mr. F. Peel	1	
Sandby, Mr. William Arnold		2
Sheepshanks, Mr. John	234	
Smith, Mr. W.	1	
Tatlock, Mrs. Helen	5	
Terry, Mr. W. S.	1	
Tite, Sir W.	1	
Tomson, Mrs. Arthur	1	
Towne, Mr. Richard		1
Townshend, The Rev. Chauncy Hare ...		45
Van Oven, Mr. L.		1
Vaughan, Mr. Henry	3	2
Wallis, The Misses Kate and Rosa ...	2	
Walmsley, Sir Joshua	13	
Waters, Mr. Melmoth	2	
White, Mrs.		2
White, Mr. G. Harlow		2
Wilkinson, Mr. T. R.	1	
Wilson, Sir Erasmus		3
Woodcroft, Mrs. A. B.		1

CATALOGUE.

ADAMS, John Clayton.

Born in 1840. Exhibited at the Royal Academy (1863–1906), Suffolk Street, etc. His works were almost exclusively landscapes. Died at Ewhurst Hill, near Guildford, on June 20th, 1906.

1002–'86. WHERE THE WATERS GENTLY PASS.—Landscape, with stream; haymaking in the meadows.

Canvas, 50 by 41½. Signed, and dated 1882.
Dixon Bequest (Bethnal Green Museum).

551–'99. THE EVENING SUN.—View on Ewhurst Hill, near Guildford.

Canvas, 34½ by 49½. Signed, and dated 1878.
In circulation. Bequeathed by the Rev. M. Davison.

ALLEN, Joseph William.

Born at Lambeth in 1803; was the son of a schoolmaster and was educated at St. Paul's School; worked as an assistant master for some time at Taunton, before taking up art. Returning to London, he did some scene-painting with Clarkson Stanfield and Tomkins; he also painted landscapes, at first in water-colours, but later in oils. Allen exhibited at the Royal Academy (1826–33), but more often with the Society of British Artists, of which he was one of the founders. His "Vale of Clwyd" (1847) and "Leith Hill" (1848) caused some sensation. He was drawing master in the City of London School from its foundation. Died in 1852.

622–'01. ITALIAN LANDSCAPE.

Canvas, 19½ by 23½. Signed, and dated 1839.
Given by Sir E. Durning-Lawrence, Bart.

ALMA-TADEMA, Sir Lawrence, O.M., R.A.

C.A.I. 16. THE VISIT. A Dutch interior.

Panel, 19¼ by 25¼. Signed, and dated 1868.
Ionides Bequest.

ALSOP, George.

312-'05. RICHARD TOWNSEND, High Sheriff of Staffordshire.

Canvas, 30½ by 25½. Signed, and dated 1722.
Given by Miss Anna Newton.

313-'05. MRS. TOWNSEND, *née* FREND.

Canvas, 30 by 25. Signed, and dated 1722.
Given by Miss Anna Newton.

ANDREWS, H.

Exhibited from 1827 to 1863 at the Royal Academy (1830-38), the British Institution, and Suffolk Street. Made copies after Watteau which were sold as originals, and painted subjects in his style. Died on November 30th, 1868.

354-'86. A GARDEN SCENE, with groups of figures.—In the manner of Watteau.

Canvas, 24¼ by 29. Signed, and dated 1849.

ARNALD, George, A.R.A.

Born in Berkshire in 1763. Began life as manservant to a lady who procured him some instruction; studied under William Pether. Devoted himself to landscapes, marine subjects, and moonlight effects. Exhibited chiefly at the Royal Academy (1788-1841), but also at the British Institution and the New Water Colour Society; was elected A.R.A. in 1810. His "Battle of the Nile," which brought him £500, is in Greenwich Hospital. Died at Pentonville on November 21st, 1841.

804-'04. LANDSCAPE.

Panel, 6 by 13. Signed, and dated 1826.
Given by Mr. W. S. Terry.

BARKER, Thomas.

Known as "Barker of Bath"; was born near Pontypool, Monmouthshire, in 1769; was a son of Thomas Barker (*d.* 1793), the animal painter, and a brother of Benjamin Barker. After he had spent a few years copying old masters, a friend enabled him about 1790 to go to Italy, where he stayed a considerable time; he lived most of the rest of his life at Bath. He exhibited from 1791 to 1847 at the Royal Academy (1791-1829), British Institution, and Suffolk Street. He executed a large number of ornamental designs for various

manufactures. Barker's best-known picture is "The Woodman," but his noblest effort is perhaps a huge fresco, "The Inroad of the Turks upon Scio in 1822," which he painted on the wall of his house (Doric House) in 1825. He died at Bath on December 11th, 1847.

222–'71. A Boy extracting a Thorn from his Foot.

Canvas, 52¾ by 44¼. Signed at back, and dated 1810.
Given by Mr. C. T. Maud.

223–'71. Lansdown Fair, near Bath.

Canvas, 29¾ by 40¾. Signed, and dated 1812.
Given by Mr. C. T. Maud.

224–'71. Sheep-washing.

Canvas, 27¾ by 40¾. Signed, and dated 1807. *In circulation.*
Given by Mr. C. T. Maud.

BARRET, George, Jun.

Born in 1767 or early in 1768; was a son of George Barret, R.A. Commenced life under great difficulties, but overcame them by patient exertion. Began to exhibit in 1800 and soon became known by his poetic treatment of sunrise, sunset and moonlight effects. Later he chiefly painted classical compositions. He was one of the founders of the Water Colour Society, and nearly 600 of his works appeared at its exhibitions; he also exhibited at the Royal Academy (1800–2 and 1821), the British Institution, and Suffolk Street. His "Theory and Practice of Water Colour Painting" was published in 1840. Barret died in 1842 and was buried in Paddington Churchyard, where a stone was erected to his memory by the Old Water Colour Society.

1001–'86. Landscape, with classic ruins, figures, and goats.

Canvas, 29½ by 24½. Signed, and dated 1832.
Dixon Bequest (Bethnal Green Museum).

4–'87. Landscape—Composition.

Canvas, 59 by 90. *Given by Mr. James Orrock, R.I.*

1842–'00. Returning from Work.

Canvas, 14 by 17½. Signed, and dated 1840. *Ashbee Bequest.*

BARRY, James, R.A.

Born at Cork on October 11th, 1741; was the son of a builder who afterwards kept an inn; was intended for the coasting trade, but having sold some drawings he

went to Dublin and became a pupil of Robert West, and was brought into notice by a historical picture which he exhibited there in 1763. Edmund Burke induced him in 1764 to come to London and then enabled him to study at Rome for five years. Barry returned in 1770; painted classical, allegorical, and historical subjects; exhibited at the Royal Academy from 1771 to 1776, and was elected A.R.A. in 1772, R.A. in 1773, and Professor of Painting in 1782; but he was expelled from the Academy in 1799 for insulting some of the members. He spent six years (1777–83) in painting a series of pictures entitled "Human Culture" for the great room of the Society of Arts in the Adelphi. After several lonely years Barry died in Castle Street, Oxford Street, on February 22nd, 1806, and was buried in St. Paul's.

564–'70. PORTRAIT OF THE PAINTER.

Canvas, 16½ by 13½. *Parsons Bequest.*

BAXTER, Charles.

Born in 1809 in Little Britain, London; began life as a book-binder, but afterwards studied under George Clint. His works include miniatures, portraits in oils, and subject pictures. He exhibited from 1834 to 1879, chiefly at Suffolk Street and the Royal Academy (1834-72). He was elected a Member of the Society of British Artists in 1842. Died at Lewisham on January 10th, 1879.

548–'82. THE SISTERS.

Canvas, diam. 12¾. *Jones Bequest.*

BEALE, Mrs. Mary.

Born in Suffolk in 1632; was a daughter of the Rev. J. Cradock, of Walton-on-Thames; married Charles Beale, a colour-manufacturer. She is said to have studied under Lely, but more probably she was a pupil of Robert Walker. She became well known and painted portraits of Charles II. and other eminent contemporaries. Died in Pall Mall, London, on December 28th, 1697, and was buried in St. James's Church.

342–'91. WILLIAM, LORD RUSSELL, "THE PATRIOT" (born 1639, beheaded 1683).

Ascribed to Mary Beale.

Canvas, 29¼ by 24. *Bequeathed by Mrs. Alice Rosetta Roberton.*

BIGG, William Redmore, R.A.

Born in January, 1755; was a pupil of Edward Penny, R.A.; became a student of the Royal Academy in 1778, exhibited there from 1780, was elected A.R.A. in 1787, but did not become R.A. till 1814, though he was a constant exhibitor. His works include portraits, genre scenes, and landscapes. He exhibited at the Royal Academy till 1827 and at the British Institution till 1828. Several of his pictures were engraved. He died in Great Russell Street, London, on February 6th, 1828.

198–'85. A COTTAGE EXTERIOR.—A seated labourer filling his pipe.

Canvas, 24 by 29. Signed, and dated 1793. *In circulation.*

199–'85. A COTTAGE INTERIOR.—An old woman preparing tea.

Canvas, 24 by 29. Signed, and dated 1793.

BIRD, Edward, R.A.

Born at Wolverhampton on April 12th, 1772; was apprenticed at the Old Hall Factory in his native town to a maker of tea-trays which he ornamented with designs of fruit, flowers, etc. Subsequently he settled at Bristol as a teacher of drawing, and there commenced painting small domestic pieces. About 1807 he began to exhibit in the provinces, and in 1809 at the Royal Academy; he was elected A.R.A. in 1812 and R.A. in 1815, and he contributed to the Academy's exhibitions until 1818. His genre scenes are perhaps his best works, but he also painted historical subjects. Bird won a premium of 300 guineas at the British Institution. He died at Bristol on November 2nd, 1819, and was buried in the cloisters of Bristol Cathedral.

246. IDLENESS.—Interior of a cottage, in which a girl is seated asleep by the side of a fire-place.

Oak panel, 12⅜ by 16⅜. *Given by Mr. Charles Roberson.*

BLAKE, Benjamin.

Born in Park Street, London, in 1788. Exhibited from 1807 to 1832 at the British Institution, Royal Academy (1807–25), Suffolk Street, and the Old Water Colour Society; was one of the first Members of the Society of British Artists in 1824. His subjects were

chiefly landscapes, still life, etc.; he also painted good copies after Dutch masters. Died about 1832.

739–'97. STILL LIFE.
Panel, 12¾ by 10¼. Signed, and dated 1823.
Bequeathed by Mr. F. A. Blake.

BOADEN, John.

A portrait and figure painter; son of a dramatic author and critic; exhibited at the Royal Academy (1810-33), British Institution, Society of British Artists, etc. Died in 1839.

1411–'69. THE REV. CHAUNCY HARE TOWNSHEND (1798–1868), the donor of the "Townshend Bequest."
Canvas, 29¾ by 24¾. *Townshend Bequest.*

1415–'69. CONSTANTINE SOTERES.
Canvas, 36 by 28. *In circulation.* *Townshend Bequest.*

BODDINGTON, Henry John.

Born in 1811; was one of the six sons of Edward Williams, but changed his name for the sake of better identification in his profession; worked in his father's studio; exhibited from 1837 to 1869 at the Royal Academy, British Institution, and Suffolk Street; became a Member of the Society of British Artists in 1842. His subjects included many views on the Thames and in Wales. Died at Barnes in April, 1865.

1023–'86. LANDSCAPE, with gipsies and haymakers.
Canvas, 27½ by 35⅜. *Dixon Bequest (Bethnal Green Museum).*

BOND, R. Sebastian.

Born at Liverpool in 1808. He was educated in his native town and practised there for the greater part of his life, but finally settled at Bettws-y-Coed. His subjects were chiefly landscapes. He occasionally exhibited in London at the Royal Academy and elsewhere between 1846 and 1872, but the majority of his works appeared at Liverpool and midland towns. Died at Bettws-y-Coed in February, 1886.

633–'01. DRIFTWOOD AFTER A STORM, BETTWS-Y-COED.
Canvas, 46½ by 66½. Signed, and dated 1870.
Given by Sir E. Durning-Lawrence, Bart.

BONINGTON, Richard Parkes.

Born at Arnold, near Nottingham, on October 25th, 1801 ; was the son of a landscape and portrait painter whom he accompanied to Paris in 1816 ; became a pupil of Louis Francia at Calais, and of Baron Gros at Paris, where he studied at the Louvre and the Institut ; visited Italy about 1822. He did most of his work in France, where his pictures—usually landscapes, seascapes or river views—were highly esteemed ; he was the first to show the French the capabilities of water-colour art and he exerted a considerable influence on the rising school of landscape-painters. After 1824 he also worked in oils, with Delacroix, and he was fond of lithography. Bonington exhibited at the British Institution (1826–9), and at the Royal Academy (1827–8). Died of consumption on September 23rd, 1828, whilst on a visit to London, and was buried at St. James's Church, Pentonville.

1. SUNSET.—A sketch.
Millboard, 10¾ by 12¾. *In circulation.* *Sheepshanks Gift.*

F. 2. ST. MICHAEL'S MOUNT, CORNWALL.
Canvas, 16½ by 24¾. *Forster Bequest.*

C.A.I. 13. LA PLACE DES MOLARDS, GENEVA.
Canvas, 24¾ by 29⅞. *Ionides Bequest.*

BOXALL, Sir William, R.A., F.R.S.

Born at Oxford on June 29th, 1800 ; was the son of a supervisor of excise ; was educated at Abingdon Grammar School. Exhibited from 1818 at the Royal Academy ; entered as a student there in 1819 ; went to Italy in 1827 to study the old masters ; was elected A.R.A. in 1851 and R.A. in 1863, but became an Honorary Retired Academician in 1877. Was Director of the National Gallery from 1865 to 1874, and was knighted in 1871. Painted the portraits of many eminent men. Died at 14, Welbeck Street, London, on December 6th, 1879.

F. 3. WALTER SAVAGE LANDOR (1775–1864), author of "Imaginary Conversations," and poet.
Exhibited at the Royal Academy in 1853.
Panel, 23½ by 17½. *Forster Bequest.*

BRADLEY, Basil, R.W.S.

Born at Hampstead in 1842. Studied for a year at the Manchester School of Art but was otherwise self-taught. Exhibited from 1866, chiefly at the Old Water

Colour Society, of which he became an Associate in 1867 and a Member in 1881, and at the Royal Academy (1873–99). His water-colour drawings of animals are considered very true to nature. Bradley died on October 30th, 1904.

See TRAPPES, F. M.

BRADLEY, William.

Born at Manchester on January 6th, 1801 ; began life as an errand boy ; received a little instruction about 1822 from Mather Brown, who was then at Manchester ; came to London soon afterwards and was encouraged by Sir Thomas Lawrence. Was much esteemed as a portrait painter ; exhibited portraits at the Royal Academy (1823–45), British Institution, and Suffolk Street. Returned to Manchester in 1847 and died there on July 4th, 1857.

694–'91. EARLY FRUIT.—Lady with a basket of fruit.
Canvas, 29¼ by 24. *Given by Mr. T. R. Wilkinson.*

BRANDARD, Robert.

Born at Birmingham in 1805. In 1824 he came to London, and studied for a short time under E. Goodall as a landscape-engraver. His achievements in this direction are well known ; he engraved pictures after several eminent artists and executed plates for Turner's "England and Wales." He also painted landscapes, and exhibited occasionally from 1831 to 1858 at the Royal Academy, British Institution, New Water Colour Society, Suffolk Street, etc. Died at Campden Hill, Kensington, on January 7th, 1862.

2. HASTINGS FROM THE CASTLE HILL.—The castle is seen on the left. The view is looking towards St. Leonards.
Canvas, 11¾ by 16. Signed. *In circulation.* *Sheepshanks Gift.*

3. THE EAST CLIFF, HASTINGS.
Canvas, 12 by 16. Signed, and dated 1834. *In circulation.* *Sheepshanks Gift.*

4. THE PRIORY, HASTINGS.—View looking towards the town.
Canvas, 18 by 24. *In circulation.* *Sheepshanks Gift.*

BROOKS, Thomas.

Born at Hull in 1818 ; was at one time a pupil of H. P. Briggs, R.A. ; became a student of the Royal

Academy in 1838 and subsequently studied at Paris. After practising as a portrait painter at Hull, he settled in London in 1845, and painted genre scenes of which some became popular through engravings. Exhibited from 1843 to 1882 at the Royal Academy, British Institution, and Suffolk Street.

241. THE DAWN OF LOVE. A Scotch youth and a maiden conversing.

Canvas, 44 by 34. Signed, and dated 1846. *In circulation.*
Given by Mr. Christopher Pearse.

BUCHANAN, G. F.

Exhibited between 1848 and 1864.

1021–'86. KILCHURN CASTLE, LOCH AWE.

Canvas, 31⅛ by 51. Signed.
Dixon Bequest (Bethnal Green Museum).

BURCHETT, Richard.

Born at Brighton in 1815. Studied art at the Birkbeck Institute, Chancery Lane. Entered the Government School of Design, Somerset House, in 1841, and soon became Assistant Master there. On the formation of the Department of Practical Art, in 1852, he was appointed Head Master of the Normal School for Training Teachers. Exhibited historical pictures at the Royal Academy from 1847. Wrote works on "Practical Geometry" and "Linear Perspective." Died at Dublin, on May 27th, 1875. A tablet to his memory was erected in the Royal College of Art, South Kensington, by the students.

9108–'63. ISLE OF WIGHT.—Cornfield with figures, and the sea in the distance.

Canvas, 13½ by 22½. *In circulation.*

BURNE-JONES, Sir Edward Coley, Bart., R.W.S.

Born at Birmingham, of Welsh ancestry, on August 28th, 1833; attended King Edward VI.'s Grammar School, won an exhibition and entered Exeter College, Oxford, where he met William Morris. Influenced by Rossetti's work, he left Oxford to take up art. He went to London in 1855 and worked first at 17, Red Lion Square, with Morris. In 1858 he returned to Oxford with Rossetti and others to decorate the Union Debating Hall. After a few months in Italy (1859) he lived for

a time at Fitzroy Square, but finally settled at the Grange, Fulham. He was elected an Associate of the Old Water Colour Society in 1864, and a Member in 1868, but retired in 1870. In 1881 he was made D.C.L. of Oxford, and was elected a Fellow of Exeter College in 1882. In 1888 he was re-elected as Member of the Old Water Colour Society. He became A.R.A. in 1885, but retired in 1893. His style was imaginative and poetic and he followed the principles of the Pre-Raphaelites. Among his best-known works are: "The Days of Creation," "King Cophetua and the Beggar-maid" (1880–84), "Merlin and Vivien," and "The Prioress' Tale" (1869–98). He also designed tapestry and stained glass, and important mosaics for the American Episcopal Church at Rome. Burne-Jones was created a baronet in 1894. He died on June 17th, 1898, and was buried at Rottingdean.

C.A.I. 8. THE MILL.—Girls dancing to music by a river; in the background a mill and boys bathing.

Painted 1870–82. Exhibited at the Grosvenor Gallery, 1882; at the New Gallery, 1893 (Summer); and at the exhibition of the artist's works at the New Gallery, 1898–9.

Canvas, 35¾ by 77¾. *Ionides Bequest.*

C.A.I. 9. CUPID'S HUNTING FIELDS.—Cupids and damsels by a river-side.

Painted in 1880. Exhibited at the Grosvenor Gallery, 1882; at the Burlington House Fine Arts Club, 1899; and at the Paris Exhibition, 1900.

Canvas, monochrome, 39 by 30½. *Ionides Bequest.*

BURNET, James M.

Born at Musselburgh in 1788; was the youngest brother of John Burnet; was placed with a wood carver; studied at the Trustees' Academy at Edinburgh. He came to London in 1810, exhibited at the Royal Academy in 1812 and 1814, and, after giving great promise as an artist, died on July 27th, 1816, at Lee, Kent. He was buried in Lewisham churchyard.

5. LANDSCAPE, with cows on the margin of a river.

Panel, 10¼ by 13½. *In circulation.* *Sheepshanks Gift.*

5.* EVENING—MILKING TIME.—A farmyard scene.

Panel, 17 by 14¾. *In circulation.* *Sheepshanks Gift.*

BURNET, John.

Was born near Edinburgh on March 20th, 1784, his father being Surveyor-General of Excise for Scotland;

studied as an engraver at Edinburgh under Robert Scott and attended the Trustees' Academy, where he was a companion of Wilkie. Came to London in 1806 and engraved Wilkie's pictures. His success in this direction led him to attempt painting; he exhibited from 1808 at the Royal Academy and he was also an exhibitor at the British Institution and Suffolk Street; his picture of "The Greenwich Pensioners" was painted as well as engraved by himself. In 1815 he went to Paris and studied at the Louvre. Burnet wrote many works on art, including "A Practical Treatise on Painting" (1827). He died at Stoke Newington on April 29th, 1868.

6. COWS DRINKING.

Panel, 15¼ by 22¼. Signed, and dated 1817. *Sheepshanks Gift.*

7. THE FISH MARKET AT HASTINGS.

Canvas, 18 by 24. *In circulation.* *Sheepshanks Gift.*

BUSS, Robert William.

Born in London on August 29th, 1804. Was articled for six years to his father, an engraver and enameller, and was then placed under George Clint, A.R.A., who taught him portrait and subject painting. At the beginning of his career he executed many theatrical portraits and drew for Cumberland's "British Drama"; later he took to drawing humorous subjects and designed many illustrations for Knight's editions of Chaucer and Shakespeare, "Old England," etc. In 1833 he became a Member of the New Water Colour Society (now the Royal Institute). He contributed "Prince Hal and Judge Gascoigne" to the Westminster Hall competition of 1845. For a time he edited the *Fine Art Almanack.* He was a well-known lecturer on comic and satiric art, and other subjects. Died on February 26th, 1875, at Camden Town.

D. 39. RICHARD BENTLEY (1662–1742), D.D., Master of Trinity College, Cambridge, scholar, critic.

Reduced copy of Thornhill's (*q.v.*) original at Trinity College.

Canvas, 9½ by 7½. *Dyce Bequest.*

BUTLER.

1032–'86. LANDSCAPE, WITH WOODCUTTERS.

Canvas, 15½ by 23½. *Dixon Bequest (Bethnal Green Museum.)*

CALLCOTT, Sir Augustus Wall, R.A.

Born at Kensington on February 20th, 1779; was a brother of Dr. Callcott, the musical composer. After being a chorister at Westminster Abbey, and studying music under Dr. Cooke, he abandoned music for painting, being moved, it is said, by admiration for some of Stothard's designs. He became a student of the Royal Academy in 1797 and a pupil of Hoppner; took up portrait painting, but later devoted himself to landscapes, coast views, and subject pictures; exhibited at the Royal Academy from 1799, and was elected A.R.A. in 1806, and R.A. in 1810. In 1827 he visited Italy. He was knighted in 1837. Died at Kensington on November 25th, 1844, and was buried at Kensal Green.

8. ITALIAN LANDSCAPE, with cows standing in a river.

Millboard, 7¼ by 8¾. *Sheepshanks Gift.*

9. A BRISK GALE.—A Dutch East Indiaman landing passengers.

Exhibited at the Royal Academy, 1830.

Canvas, 26¼ by 41. *Sheepshanks Gift.*

10. SLENDER AND ANNE PAGE.

"*Anne.*—Will't please your worship to come in, Sir?
"*Slender.*—No, I thank you, forsooth, heartily; I am very well.
"*Anne.*—The dinner attends you, Sir.
"*Slender.*—I am not a-hungry, I thank you, forsooth. Go, sirrah, for all you are my man; go wait upon my cousin Shallow."
Shakespeare, *Merry Wives of Windsor*, Act i. Scene 1.

Panel, 20 by 28. *Sheepshanks Gift.*

11. DORT (Dordrecht).

Exhibited at the Royal Academy, 1842.

Panel, 12½ by 30. Signed, and dated 1841. *Sheepshanks Gift.*

12. FALSTAFF AND SIMPLE.

"*Simple.*—. . . About Mistress Anne Page; to know if it were my master's fortune to have her, or no.
"*Falstaff.*—'Tis, 'tis his fortune.
"*Simple.*—What, Sir?
"*Falstaff.*—To have her,—or no: Go, say, the woman told me so."
Shakespeare, *Merry Wives of Windsor*, Act iv. Scene 5.

Exhibited at the Royal Academy, 1835.

Paper on canvas, 17½ by 14¾. *In circulation.* *Sheepshanks Gift.*

13. A SEA PORT.—Gale rising.

Canvas, 12 by 16. *Sheepshanks Gift.*

14. THE INN DOOR—Gravesend. Peasants baiting horses.

Millboard, 4¼ by 11¾. *Sheepshanks Gift.*

15. A SUNNY MORNING.—Cattle standing in a pool.
Exhibited at the Royal Academy, 1813.
Canvas, 27 by 35¾. *Sheepshanks Gift.*

16. COAST SCENE, with shrimper.
Canvas, 10 by 14½. *In circulation.* *Sheepshanks Gift.*

1422-'69. LANDSCAPE.—A wood under a stormy sky.
A sketch.
Panel, 9⅜ by 12½. *In circulation.* *Townshend Bequest.*

1848-'00. CLASSIC LANDSCAPE.
Canvas, 57½ by 59. Signed, and dated 1817. *Ashbee Bequest.*

CARPENTER, Mrs. Margaret Sarah.

Born at Salisbury in 1793; was the daughter of a Captain Geddes. In 1814 she came to London and three years later married W. H. Carpenter, Keeper of the prints and drawings at the British Museum. From 1814 to 1866 she was a frequent exhibitor of portraits at the Royal Academy, British Institution and elsewhere. She died in London on November 13th, 1872.

17. DEVOTION.—St. Francis. A life-size study of the head of Anthony Stewart (1773-1846), miniature painter.
Exhibited at the British Institution, 1822.
Canvas, 30 by 25. Signed, and dated 1821. *Sheepshanks Gift.*

18. THE SISTERS.—Portraits of the painter's two daughters.
Exhibited at the British Institution, 1840.
Panel, 12 by 14. Signed, and dated 1839. *Sheepshanks Gift.*

19. OCKHAM CHURCH, SURREY.—A slight sketch.
Panel, 10 by 8. *In circulation.* *Sheepshanks Gift.*

512-'70. AN OLD WOMAN SPINNING.
Canvas, 30 by 26. *Parsons Bequest.*

CHALON, Henry Bernard.

Born in 1770 of Dutch parents, with whom he resided in London; studied at the Royal Academy Schools; chiefly painted portraits of horses and dogs; exhibited from 1792 to 1849, mainly at the Royal Academy. Was appointed animal painter to the Duchess of York, the Prince Regent and William IV. Died in 1849.

1127-'98. THE ENGLISH BLOOD-HORSE "FIDGET."
Canvas, 52½ by 75½.
Given by Surgeon-General Sir James Mouat, V.C., K.C.B.

CHALON, John James, R.A.

Born of a French family at Geneva March 27th, 1778; was brought to England in 1789 by his father, who was appointed French professor at Sandhurst. Chalon was placed in a business house, but quitted it to take up art. In 1796 he became a student of the Royal Academy, where he first exhibited in 1801. He also exhibited at the British Institution and Old Water Colour Society, and was a Member of the latter from 1808 to 1813. In 1808 he helped to found the Sketching Society. His subjects include landscapes, marine views, animals, and figures. Chalon was elected A.R.A. in 1827, and R.A. in 1841. He died on November 14th, 1854, at Kensington, and was buried in Highgate Cemetery.

234. HASTINGS.—Boats making the shore in a breeze.
Exhibited at the Royal Academy in 1819.
Canvas, 52½ by 84. Signed, and dated 1819.

235. VILLAGE GOSSIPS.
Canvas, 41½ by 35¾. Signed, and dated 1815.

CHAMBERS, George.

Born at Whitby in 1803; was the son of a seaman, and went to sea at the age of ten, but displaying some talent for drawing was allowed to quit that career. Became a house painter at Whitby and spent his leisure time in taking drawing lessons and painting shipping. Subsequently he worked his way to London on a trading vessel and was employed by T. Horner, of London, whom he assisted in his panorama of London. He afterwards worked as a scene-painter at the Pavilion Theatre. He exhibited from 1827 to 1840 at the British Institution, Royal Academy (1828–38), Old Water Colour Society, and elsewhere, and became Associate and Member of the Old Water Colour Society in 1834 and 1836 respectively. He painted river and coast scenery, and pictures of naval engagements. Died on October 29th, 1840.

1823–'00. A SEASCAPE.
Canvas, 20½ by 25¼. Signed, and dated 1833. *Ashbee Bequest.*

CHILDE, Elias.

Exhibited at the Royal Academy (1798–1837), Suffolk Street (1824–48), the British Institution, and the Old and New Water Colour Societies. Was elected a Member of the Society of British Artists in 1825. Died in 1848.

1388-'69. MOONLIGHT.—A composition.

Panel, 8¾ by 6¾. *In circulation.* *Townshend Bequest.*

CLAXTON, Marshall.

Born at Bolton, Lancashire on May 12th, 1813; was a pupil of John Jackson, R.A.; entered the Royal Academy Schools in 1831; exhibited at the Royal Academy (1832-76), British Institution, Suffolk Street, and elsewhere. Won a prize of £100 at the Cartoon Exhibition in Westminster Hall in 1843. He attempted the establishment of a School of Art in Australia about 1850; meeting with no success, he proceeded in 1855 to India, and returned thence to England. He received commissions from Queen Victoria. He died in London at 155, Carlton Road, Maida Vale, on July 28th, 1881.

251. THE SEPULCHRE.—The dead body of our Lord lying upon a white drapery, with two angels above.

Exhibited at the International Exhibition of 1862.

Canvas, 49¾ by 68¾. *In circulation.* *Given by the Painter.*

905-'75. A CHILD'S HEAD.

Canvas, 20½ by 16½. *In circulation.*

CLEVELEY, John.

Born at Deptford on December 25th, 1747. His father was probably an artist. Cleveley was instructed in water-colour painting by Paul Sandby, and painted shipping and sea views while holding an appointment at Deptford dockyard; he exhibited with the Free Society of Artists from 1764, and at the Royal Academy from 1770 to 1786. He went, as draughtsman, with Sir Joseph Banks to the Hebrides and Iceland in 1772; and, in the same capacity, accompanied Lord Mulgrave to the North Seas in 1774. Died on June 25th, 1786.

250. A LAUNCH AT DEPTFORD DOCKYARD ABOUT 1760.

Canvas, 42 by 70½.

Exhibited in the Science Museum (Naval Models Section).

CLINT, Alfred.

Born in 1807; was a son and pupil of George Clint; exhibited from 1828 to 1881, chiefly at Suffolk Street, but also at the Royal Academy (1829-71) and British Institution; was elected a Member of the Society of British Artists in 1842, Secretary in 1858, and President in 1870. He painted landscapes and coast scenes, and was the author of "Landscape from Nature." Died on March 22nd, 1883, and was buried at Kensal Green.

9109–'63. LANDSCAPE, with mountains and rocks.

Canvas, 12½ by 19½. *In circulation.*

9110–'63. BEECH TREES, from nature.

Canvas, 24 by 19. *In circulation.*

CLINT, George, A.R.A.

Was born in Brownlow Street, London, on April 12th, 1770. Like Turner, he was the son of a hairdresser. He tried various occupations at the beginning of his career, and practised miniature painting and mezzotinto engraving. From this he was led to portraiture, more especially to portraiture of actors. He exhibited at the Royal Academy from 1802 to 1845, and also at the British Institution, Suffolk Street, etc. He became A.R.A. in 1821, but failing to obtain his election as R.A., he resigned in 1835. Some of his engravings were after Sir Thomas Lawrence. Died at Pembroke Square, Kensington on May 10th, 1854, and was buried in Kensal Green Cemetery.

20. CHARLES YOUNG (1777–1856) as "Hamlet" and MRS. GLOVER (1779–1850) as "Ophelia."

Ophelia.—"My Lord, I have remembrances of yours,
That I have longed long to re-deliver;
I pray you, now receive them."

Shakespeare, *Hamlet*, Act iii. Scene 1.

Exhibited at the Royal Academy, 1831.

Canvas, 50 by 40. *In circulation.* *Sheepshanks Gift.*

21. SCENE FROM "PAUL PRY."—John Liston (1776–1846), Madame Vestris (1797–1856), Mrs. Glover (1779–1850), and Mr. Williams.

A Room at Hardy's—*Paul Pry, Col. Hardy, Eliza, and Phœbe.*

"*Col. H.*—You abominable person! how dare you open my daughter's room door?

"*Paul Pry.*—If there's no one concealed there, why object?

"*Col. H.*—True, if there's no one concealed there, why object?

"*Phœbe.*—I wonder, you allow of such an insinuation (*places herself before the door*). No one shall enter this room, we stand here upon our honour."—John Poole, *Paul Pry*, Act ii. Scene 2.

Exhibited at the Royal Academy, 1831.

Canvas, 50 by 24. *In circulation.* *Sheepshanks Gift.*

22. LA PALERMITANA.—A lady in the costume of Palermo.

Canvas, 30 by 24½. *In circulation.* *Sheepshanks Gift.*

23. SCENE FROM "THE HONEYMOON."

(*The Count concealed behind his portrait.*)

Volante.—"Confess that I love the Count! A woman may do a more foolish thing than fall in love with such a man, and a wiser one than to tell him of it. (*Looks at the picture.*) 'Tis very like him."—John Tobin, *The Honeymoon*, Act ii. Scene 3.

Canvas, 21½ by 28. *In circulation.* *Sheepshanks Gift.*

253. JOHN BELL (1745–1831), publisher.

Canvas, 50 by 40. *Given by Mr. Charles Masters.*

D. 74. WILLIAM CHARLES MACREADY (1793–1873), tragedian, as "Macbeth" in *Shakespeare's* "Macbeth."

In the style of G. Clint, A.R.A.

Panel, 11½ by 9½. *Dyce Bequest.*

COLE, George Vicat, R.A.

Born at Portsmouth on April 17, 1833; was taught by his father, a painter of landscapes and portraits; copied, while a boy, works of Turner, Cox, and Constable. At nineteen he exhibited views of Surrey and the River Wye at the British Institution and Suffolk Street, and in the following year at the Royal Academy. In 1859 he became a Member of the Society of British Artists, but resigned in 1864; he was elected A.R.A. in 1870 and R.A. in 1880. He projected a series of views of the Thames from source to mouth for engraving, but the work was never completed. He died suddenly at Campden Hill House, Kensington, on April 16th, 1893.

1011–'86. WINTER SCENE, with cattle and figures.

Canvas, 32¼ by 47⅛. Signed, and dated 1865.
Dixon Bequest (*Bethnal Green Museum*).

868–'94. SCENE IN NORTH WALES.

Canvas, 17⅜ by 23½. Signed, and dated 1863.

John Hill Bequest.

COLLET, John.

Born in London about 1725; studied under George Lambert, and at the St. Martin's Lane school. Exhibited at the Free Society of Artists, 1761–83, his contributions being mainly humorous pieces, some of considerable merit. Collet "plagiarised Hogarth, but missed his deep moral." Died in Cheyne Row, Chelsea, on August 6th, 1780.

D. 21. THE AFFILIATION.
Copy after Hogarth, *q. v.*
Canvas, 17½ by 24. *Dyce Bequest.*

COLLINS, Charles Allston.

Born at Hampstead on January 25th, 1828 ; was a son and pupil of W. Collins, R.A., and a brother of Wilkie Collins. He exhibited at the Royal Academy from 1847 to 1855, when he almost abandoned painting and devoted himself to literature. He contributed to periodicals and wrote some novels and "A Cruise upon Wheels." He married a daughter of Charles Dickens. Died on April 9th, 1873, and was buried in Brompton Cemetery.

1394–'69. THE GOOD HARVEST OF 1854.
Exhibited at the Royal Academy, 1855.
Canvas, 17¼ by 13¾. Signed, and dated 1854. *Townshend Bequest.*

COLLINS, William, R.A.

Born in Great Titchfield Street, London, on September 18th, 1788; entered the schools of the Royal Academy in 1807 ; was patronised by Sir George Beaumont and others ; painted landscapes, marine views and pictures of rustic life ; exhibited at the Royal Academy from 1807 to 1846, becoming A.R.A. in 1814, R.A. in 1820, and Librarian to the Academy in 1840. In 1836 Collins visited Italy. Under Italian influence he changed his style for a year or two, but he ultimately reverted to the English subjects to which he owed his reputation. He died in Devonport Street, Hyde Park Gardens, on February 17th, 1847, and was buried at St. Mary's, Paddington.

24. THE VILLA D'ESTE, TIVOLI.
Exhibited at the Royal Academy, 1842.
Panel, 16 by 11⅞. *In circulation.* *Sheepshanks Gift.*

25. THE CAVES OF ULYSSES AT SORRENTO, NAPLES.
Panel, 16 by 25. Signed, and dated 1843. *Sheepshanks Gift.*

26. SORRENTO, BAY OF NAPLES.
Panel, 16 by 11¾. Signed, and dated 1841. *In circulation.* *Sheepshanks Gift.*

27. RUSTIC CIVILITY.—Three children holding a gate open.
Panel, 18 by 24. Signed, and dated 1833. *Sheepshanks Gift.*

28. HALL SANDS, DEVONSHIRE.
Canvas, 16½ by 21½. Signed, and dated 1846. *Sheepshanks Gift.*

29. THE STRAY KITTEN.

Panel, 18 by 24. Signed, and dated 1835. *In circulation.*
Sheepshanks Gift.

30. BAYHAM ABBEY, NEAR TUNBRIDGE WELLS.

A sketch for a larger picture in the possession of the Marquess Camden.

Panel, 13¾ by 18. Signed, and dated 1836. *Sheepshanks Gift.*

31. SEAFORD, COAST OF SUSSEX.

Exhibited at the Royal Academy, 1844. A study for the figures in this picture is among Collins's Drawings. *See* catalogue of water colour paintings.

Canvas, 27½ by 36½. Signed, and dated 1844. *Sheepshanks Gift.*

32. COTTAGE INTERIOR. The figure of a woman peeling apples is said to be a portrait of the artist's mother.

Panel, 11½ by 15. Signed, and dated 1844. *Sheepshanks Gift*

1383–'69. EEL POTS.

Panel, 8⅝ by 11⅞. *In circulation.* *Townshend Bequest.*

1393–'69. LANDSCAPE—THE GIPSY CAMP.

The figures are by Frederick Goodall, R.A., *q.v.*

Panel, 7 by 13¼. *In circulation.* *Townshend Bequest.*

1418–'69. CROSSING THE BRIDGE.

Panel, 8⅜ by 7¾. *In circulation.* *Townshend Bequest.*

569–'82. FISH WOMEN ON THE COAST NEAR BOULOGNE.

Panel, 25 by 32. Signed, and dated 1836.
Jones Bequest.

COLLINSON, Robert.

Exhibited at the Royal Academy from 1858 to 1890.

9100–'63. STRAY RABBITS.

Millboard, 15 by 19. Signed, and dated 1857. *In circulation.*

117–'65. THE BUILDINGS IN THE GROUNDS OF THE SOUTH KENSINGTON MUSEUM IN 1862.

14 by 23¼. *In circulation.*

CONSTABLE, John, R.A.

Born on June 11th, 1776, at East Bergholt, Suffolk. His father, a miller, sent him to school at Lavenham and Dedham, and then wished him to enter his own business. Young Constable began, however, to sketch with his friend Dunthorne, a plumber, and was encouraged by Sir George Beaumont. He studied art and learnt etching in London, 1795–97. In 1799, after an interval

at home, he became a student of the Royal Academy, where he first exhibited in 1802; but he soon took an independent course in landscape-painting. He resided in London, but in the summer toured the country making sketches in water colours and oils. Subsequently he lived at Hampstead. He exerted much influence on French landscape. Constable did not at first meet with recognition, but was finally elected A.R.A. in 1819 and R.A. in 1829. In 1824 his "Hay-wain" and two other works were exhibited at the Paris Salon. He lectured on landscape art. Died suddenly in Charlotte Street, Fitzroy Square, on April 1st, 1837, and was buried beside his wife at Hampstead.

33. SALISBURY CATHEDRAL.

Exhibited at the Royal Academy, 1823.

Canvas, 34 by 43½. Signed, and dated 1823. *Sheepshanks Gift.*

34. DEDHAM MILL, ESSEX.

This mill formerly belonged to Constable's father, and Constable himself worked in it.

Canvas, 21¼ by 30. Signed, and dated 1820. *Sheepshanks Gift.*

35. HAMPSTEAD HEATH.

Exhibited at the Royal Academy, 1830.

Canvas, 24 by 31. Signed on the back. *Sheepshanks Gift.*

36. HAMPSTEAD HEATH.

Exhibited at the Royal Academy, 1827.

Canvas, 21 by 30½. *Sheepshanks Gift.*

37. BOATBUILDING, NEAR FLATFORD MILL.

Canvas, 20¼ by 24½. *Sheepshanks Gift.*

38. WATER MEADOWS, NEAR SALISBURY.

Canvas, 18 by 21¾. *Sheepshanks Gift.*

1417–'69. STACKING HAY.

Millboard, 4½ by 6¾. *Townshend Bequest.*

1630–'88. TREES NEAR HAMPSTEAD CHURCH.

Canvas, 36 by 28½. *Constable Bequest.*

1631–'88. THE COTTAGE IN THE CORNFIELD.

Canvas, 24½ by 20¼. *Constable Bequest.*

1632–'88. WATERMILL AT GILLINGHAM, DORSET.

Canvas, 25 by 20¾. *Constable Bequest.*

986–'00. A STUDY for "THE LEAPING HORSE."

The finished picture is in the Diploma Gallery of the Royal Academy.

Canvas, 51 by 74. *Vaughan Bequest.*

987–'00. A Study for "The Hay Wain."
The finished picture is in the National Gallery.
Canvas, 54 by 74. *Vaughan Bequest.*

1910–'00. A Water Mill.
Millboard, 7⅞ by 10⅛. *Ashbee Bequest.*

516–'70. Farm-house with Water-wheel.
Probably a copy after Constable.
Canvas, 24 by 20. *In circulation.* *Parsons Bequest.*

1913–'00. Landscape.
After Constable.
Panel, 9¼ by 13½. *Ashbee Bequest.*

C.A.I. 77. An Old Suffolk Mill.—Moonlight.
Attributed to Constable.
Millboard, 13 by 18½. *Ionides Bequest.*

The following ninety-five pictures and sketches in oil by John Constable, R.A., were given by Miss Isabel Constable, who died on August 13th, 1888.

Dorsetshire.

330–'88. Weymouth Bay.
Engraved in "English Landscape Scenery."
Millboard, 8 by 9¾.

Essex.

124–'88. Dedham Vale.
Canvas, 17¼ by 13⅝. Dated at back Sept. 1802.

132–'88. Dedham Vale.
Canvas, 8¾ by 12½.

134–'88. View near Dedham (?).
Paper, 9½ by 12.

145–'88. Dedham Mill.
Sketch for No. 34.
Paper, 7 by 9½.

321–'88. Bridge over the Stour; Dedham in the distance.
Canvas, 19 by 23.

325–'88. Barges on the Stour; Dedham Church in the distance.
Paper on canvas, 10¼ by 12¼.

Middlesex.

122–'88. View at Hampstead Heath.
Paper, 9½ by 11⅝.

123–'88. View at Hampstead Heath.
Canvas, 7⅞ by 9¾.

125–'88. Heath Scene, with Pond, at Hampstead (?).
Canvas, 10 by 16.

137–'88. "The Grove," Hampstead.
Paper, 10¼ by 11¾.

147–'88. Sketch at Hampstead.—Evening.
Cardboard, 5 by 6¾. Dated at back Oct. 17th, 1820.

154–'88. Hampstead, looking due east.
Paper, 8¾ by 10. Dated at back Aug. 6th, 1823.

164–'88. View at Hampstead Heath.
Paper, 9¾ by 11¾. Dated Nov. 2nd, 1821.

322–'88. Waterloo Bridge; the State Opening, June 18th, 1817.
Study for the picture exhibited in 1832.
Millboard, 11½ by 19.

336–'88. Hampstead; stormy sunset.
Paper, 6¼ by 12. Dated at back July 31st, 1822.

337–'88. Hampstead; evening.
Paper, 6½ by 11¾. Dated at back July 31st, 1822.

339–'88. Hampstead; evening.
On the reverse is a Sky study.
Paper, 8⅞ by 7½.

781–'88. Buildings on rising ground near Hampstead.
Paper, 9¾ by 11¾. Dated at back Oct. 13th, 1821.

Suffolk.

121–'88. Hayfield; sunset.
Paper, 6 by 12¼. Dated July 4th, 1812.

130–'88. Ruins at the West End of East Bergholt Church.
Canvas, 10 by 13½.

131–'88. Sluice on the Stour (?); Trees in background.
Paper, 8⅞ by 7⅜.

135–'88. LOCK and COTTAGES on the STOUR (?).
Canvas, 10 by 12.

138–'88. PORCH of EAST BERGHOLT CHURCH.
Canvas, 10⅛ by 12½.

150–'88. VIEW AT STOKE-BY-NAYLAND.
Engraved in "English Landscape Scenery."
Paper, 9¾ by 13.

160–'88. SHIPPING on the ORWELL; near IPSWICH.
Engraved in "English Landscape Scenery."
On the reverse is a study of cows.
Millboard, 8 by 9¼.

166–'88. Willy Lott's HOUSE, near FLATFORD MILL.
Engraved in "English Landscape Scenery."
On the reverse is a similar view.
Paper, 9½ by 7.

583–'88. Mr. Golding Constable's HOUSE, EAST BERGHOLT.
The birthplace of the painter.
Canvas on panel, 6¾ by 19½.

585–'88. VIEW NEAR EAST BERGHOLT, showing Langham Church, Stratford Church and Stoke-by-Nayland Church.
Canvas, 12½ by 19½.

SUSSEX.

148–'88. BRIGHTON BEACH.
Paper, 5⅜ by 11¾. Dated at back 1824.

149–'88. A MILL NEAR BRIGHTON.
Paper, 6¼ by 12. Dated at back Aug. 3rd, 1824.

155–'88. COAST SCENE AT BRIGHTON (?).—Evening.
Paper, 7⅞ by 9¾.

158–'88. WINDMILL; near BRIGHTON.
Paper, 6 by 9½.

335–'88. BRIGHTON BEACH.
Paper, 6⅜ by 12. Dated at back July 22nd, 1824.

588–'88. MILL, near BRIGHTON. Also an engraving of the same.
Engraved in "English Landscape Scenery."
Canvas, 6 by 4½.

591–'88. BRIGHTON BEACH; COLLIERS.
Paper, 5⅞ by 9¾. Dated at back July 19th, 1824.

782–'88. BRIGHTON BEACH; FISHING BOAT and CREW.
Paper, 9⅝ by 11¾. Dated at back June 10th, 1824.

783–'88. BRIGHTON BEACH.
Paper, 4¾ by 11½. Dated at back June 12th, 1824.

WILTSHIRE.

153–'88. VIEW NEAR SALISBURY.
Paper, 6⅜ by 12. Dated at back July 12th, 1829.

163–'88. OLD SARUM.
Engraved in "English Landscape Scenery."
Paper, 5½ by 8¼.

318–'88. SALISBURY CATHEDRAL and the CLOSE.
Canvas, 9¾ by 11¾. Painted in 1820.

319–'88. SALISBURY CATHEDRAL from the meadows.
Canvas, 9⅞ by 11¾. Painted about 1820.

334–'88. THE CLOSE, SALISBURY.
Paper, 10¼ by 8. Dated at back July 15th, 1829.

MISCELLANEOUS.

120–'88. COAST SCENE.
Paper, 12½ by 19½.

126–'88. WINDMILL and RAINBOW.
Paper, 8¼ by 12.

127–'88. UPLAND SCENE, with autumnal sunset.
Engraved in "English Landscape Scenery."
Paper, 7⅛ by 14⅛.

128–'88. VILLAGE FAIR.
Canvas, 6¾ by 14. Painted in 1811.

129–'88. COAST SCENE, with FISHING BOATS.
Paper, 12⅜ by 19½.

133–'88. PART OF A RUSTIC BUILDING.
Paper, 12¼ by 10⅛.

136–'88. LANDSCAPE WITH A RED HOUSE.
Canvas, 14¼ by 12¼.

139–'88. COTTAGE among TREES, with SANDBANK.
Paper, 7⅜ by 9.

140–'88. SKETCH FOR "THE VALLEY FARM."
Canvas, 10½ by 8½.

141–'88. FARMHOUSE, near the water's edge; BOAT, with two MEN.
Sketch for "The Valley Farm."
Canvas, 10 by 13¾.

142–'88. VALLEY SCENE, with TREES.
Canvas, 14 by 12.

143–'88. SKETCH FOR "THE VALLEY FARM."
Canvas, 13 by 11.

144–'88. SPRING.—Ploughing in flat country near a windmill.
Engraved in "English Landscape Scenery."
On the reverse is a sketch of some houses.
Panel, 7½ by 14¼.

146–'88. AN UPLAND PARK SCENE—EVENING.
Canvas, 6⅜ by 13⅜. Dated July 7th, 1812.

151–'88. STUDY OF TREES.
Paper, 9½ by 11¾. Dated at back Sept. 3rd, 1823 (?).

152–'88. STUDY OF TREES—EVENING.
Paper, 9¾ by 12. Dated at back Oct. 4th, 1823.

156–'88. STUDY OF SKY, TREES, AND A RED HOUSE.
Paper, 9½ by 11¾. Dated at back Sept. 12th, 1821.

157–'88. STUDY OF SKY AND TREES.
Paper, 9½ by 11½. Painted about 1821.

159–'88. STUDY OF SUNSET AND TREES.
Paper, 6¼ by 8.

161–'88. STUDY OF A HOUSE AND TREES.
Canvas, 7½ by 11.

162–'88. STUDY OF SKY AND TREES.
Paper, 9½ by 11¾.

165–'88. LANDSCAPE WITH TREES and FIGURES.
Paper, 9½ by 11¾. Dated at back July 30th, 1822.

167–'88. STUDY OF SKY AND TREES.
Paper, 9¾ by 12. Dated at back Sept. 24th, 1821 (?).

168–'88. STUDY OF SKY AND TREES.
Paper, 9¾ by 11½. Dated Oct. 2nd, 1821.

320-'88. GARDEN AND PADDOCK.
Canvas, 7⅞ by 9⅞.

323–'88. STUDY OF TREE STEMS.
Millboard, 9½ by 11½.

324–'88. TREES; COTTAGES; lowering SKY.
Canvas, 3¾ by 9⅜. Dated Aug. 6th, 1818.

326–'88. CART, on a COUNTRY ROAD.
Paper on canvas, 6¼ by 9.

327–'88. COUNTRY ROAD AND SANDBANK.
Paper on canvas, 6⅞ by 8⅜.

328–'88. LANDSCAPE AND DOUBLE RAINBOW.
Canvas, 13½ by 15½. Dated July 28th, 1812.

329–'88. STUDY OF POPPIES.
Paper, 23½ by 19¼.

331–'88. BOUQUET.
Canvas, 8 by 7½.

332–'88. HORSES and CART, with CARTER and DOG.
Paper, 6½ by 9¼.

333–'88. HORSES and CART.
Paper, 6 by 10¼. Dated Oct. 24th, 1814.

338–'88. STUDY OF FOLIAGE.
Paper, 5¾ by 9½.

581–'88. FLOWERS in GLASS BOTTLE.
Canvas on panel, 19⅜ by 12¾.

582–'88. FLOWERS IN HYACINTH GLASS.
Canvas on panel, 19½ by 13. Dated July 26th, 1804 (?).

584–'88. RED BRICK HOUSE on HILLY ROAD.
Canvas, 9½ by 13½.

586-'88. WOOD SCENE.
Canvas, 13½ by 17.

587–'88. RISING GROUND; HILLS in distance; evening effect.
Canvas, 12¾ by 17. Dated at back July, 1802.

590–'88. STUDY OF CLOUDS.
Paper, 11½ by 19. Dated at back Sept. 5th, 1822.

784–'88. STUDY OF CLOUDS.
Paper, 4½ by 7.

785–'88. PLANTS growing near a WALL.
Paper, 12 by 9¾.

786–'88. STEM of an ELM TREE.
Paper, 12 by 9¾.

787–'88. COUNTRY ROAD; TREES and FIGURES.
On the reverse is a sketch of Willy Lott's House on the Stour.
Canvas, 13 by 9½.

788–'88. ON THE SKIRTS of a WOOD.
Paper, 6½ by 11¾.

789–'88. STUDIES of TWO PLOUGHS.
Paper, 6¾ by 10¼. Dated Nov. 2nd, 1814.

790–'88. DONKEY BROWSING.
Paper, 8¼ by 7.

1255–'88. HEAD of a GIRL in profile.
Canvas, 13 by 12½.

COOKE, Edward William, R.A.

Born in London in March, 1811; was the son of George Cooke, the engraver. While still a youth he drew illustrations of plants for the "Botanical Cabinet" and Loudon's Encyclopædia. He afterwards turned his attention to shipping and published a large number of etchings dealing with that subject. In 1832 he began painting in oils, and at various times he visited Italy, Scandinavia, Egypt, etc. in prosecution of his art. His works shown at the Royal Academy, chiefly river and sea views, range from 1835 to 1879; he was elected A.R.A. in 1851, and R.A. in 1863. Cooke also exhibited at the British Institution and elsewhere. He died on January 4th, 1880, at Glen Andred, Groombridge, and was buried at Groombridge, Tunbridge Wells.

39. LOBSTER POTS.
Exhibited at the British Institution, 1836. There is a study for this picture among his Water-colour Drawings, No. 17.
Canvas, 15½ by 21. *Sheepshanks Gift.*

40. MENDING THE BAIT NETS.—Shanklin, Isle of Wight.
Exhibited at the Royal Academy, 1836. There is a sketch for this picture among his Water-colour Drawings, No. 18 (in circulation).
Canvas, 16¾ by 31. Signed, and dated March 1836.
In circulation. Sheepshanks Gift.

41. BRIGHTON SANDS.

Exhibited at the British Institution, 1838. There is a sketch for this picture among his Water-colour Drawings, No. 15 (in circulation); also another in chalk on the back of the canvas of Oil Painting No. 43.

Canvas, 21½ by 30. Signed, and dated 1837.

Sheepshanks Gift.

42. THE ANTIQUARY'S CELL.

Exhibited at the British Institution, 1836. There is a sketch for part of this picture among his drawings, No. 105 (in circulation).

Panel, 22¾ by 29¾. *In circulation.* *Sheepshanks Gift.*

43. MONT ST. MICHEL, NORMANDY.

Exhibited at the British Institution, 1838.

Canvas, 21½ by 31½. Signed, and dated 1831.

Sheepshanks Gift.

44. A MACKEREL ON THE SEASHORE.

Panel, 7 by 10. Signed, and dated 1827. *In circulation.*

Sheepshanks Gift.

45. PORTSMOUTH HARBOUR—THE HULKS.

There is a sketch for this picture among his Water-colour Drawings, No. 106 (in circulation).

Panel, 11¾ by 16. *Sheepshanks Gift.*

46. OLD HASTINGS.—View from All Saints Church looking towards the sea.

Millboard, 10 by 14. *In circulation.* *Sheepshanks Gift.*

47. WINDMILLS, BLACKHEATH.—A sketch.

Paper, 7 by 11. *Sheepshanks Gift.*

48. CHUB.—Painted at Redleaf, in Kent.

Millboard, 15 by 20. *In circulation.* *Sheepshanks Gift.*

49. PORTSMOUTH HARBOUR, WITH "THE VICTORY."

Panel, 11¾ by 16. *In circulation.* *Sheepshanks Gift.*

These pictures were painted in mastic magilp; in his later works Cooke used copal.

1294–'86. THE CLEOPATRA CYLINDER VESSEL, containing "Cleopatra's Needle," in a hurricane in the Bay of Biscay on 14th October, 1877, signalling the steamship "Olga" to cast off the tow rope.

Canvas, 34½ by 54. Signed, and dated 1878.

Bequeathed by Sir Erasmus Wilson, F.R.S.

COOPER, Abraham, R.A.

Born in Red Lion Street, Holborn, on September 8th, 1787; was the son of a tobacconist who afterwards kept an inn at Holloway. Cooper began to study art in 1810;

he early became known as a painter of horses; he exhibited at the Royal Academy (1812-69), British Institution and elsewhere, his subjects being chiefly portraits, battle-scenes, and animals. In 1816 he was awarded a premium of 150 guineas at the British Institution. Cooper was elected A.R.A. in 1817, and R.A. in 1820; in 1866 he became an Honorary Retired Academician. He died at Greenwich, on December 24th, 1868, and was buried in Highgate Cemetery.

50. A Donkey and a Spaniel in a Stable.
Panel, 12 by 9. Signed, and dated 1818. *Sheepshanks Gift.*

51. A Grey Horse at a Stable Door.
Panel, 12 by 9. Signed, and dated 1818. *In circulation.* *Sheepshanks Gift.*

COOPER, Thomas Sidney, C.V.O., R.A.

Born of humble parentage at Canterbury, on September 26th, 1803. Began work as a coach-painter, but learnt drawing from a local scene-painter. Lawrence helped him to enter the Royal Academy Schools in 1824, but in 1827 he and a friend went to the Continent, the two paying their way by portrait-painting. At Brussels, where he married, Cooper studied under Verboeckhoven, the animal painter, whose inspiration was a turning-point in his career. He returned from Brussels in 1831 and from 1833 he exhibited regularly at the Academy. He was elected A.R.A. in 1845, and R.A. in 1867. He was especially fond of depicting cattle and pastoral scenes. He continued painting to the last, and died at Canterbury on February 7th, 1902. Through his beneficence, Canterbury received an Art Gallery and a School of Art.

1293–'86. Sheep.
Panel, 6 by 8. Signed, and dated 1866.
Bequeathed by Sir Erasmus Wilson, F.R.S.

1826–'00. Cow and Sheep.
Panel, 21⅝ by 31¼. *Ashbee Bequest.*

See also Lee, F.R., R.A., No. 1827–'88.

COPE, Charles West, R.A.

Born at Leeds in 1811; was educated at Leeds Grammar School; came to London at the age of 15, and entered as a student at the Royal Academy in 1828. In 1831 he went to Paris and spent six months copying in the Louvre; he exhibited at the Royal Academy in

1833 and soon afterwards went to Italy for two years. On his return, he soon won the appreciation of the public. He obtained one of the highest prizes in the national competition in the year 1843 for decorating the Houses of Parliament, with a cartoon of "Trial by Jury," and afterwards received commissions to execute frescoes in the House of Lords. He was elected A.R.A. in 1843 and R.A. in 1848, and became an Honorary Retired Academician in 1883. His subjects were mostly sacred, historical, or domestic. Died at Bournemouth on August 21st, 1890.

52. PALPITATION.—A young lady, inside the hall door, waiting for a letter, while the postman discusses the direction with an old servant.

Exhibited at the Royal Academy, 1844. A study in chalk for the head of the principal figure will be found among his Drawings, No. 20; *see* Water Colour Catalogue.

Panel, 30 by 22¾. Signed, and dated 1844. *Sheepshanks Gift.*

53. THE YOUNG MOTHER.

Exhibited at the Royal Academy, 1846.

Panel, gesso ground, 12 by 10. Signed, and dated 1845. *Sheepshanks Gift.*

54. THE HAWTHORN BUSH.

"The hawthorn bush, with seats beneath the shade,
For talking age and whispering lovers made."
Goldsmith, *Deserted Village.*

The subject was first treated as an etching in the illustrations of the poem published by the Etching Club, and afterwards expanded into this picture. Exhibited at the Royal Academy, 1842. Painted with mastic magilp.

Canvas, 34½ by 42. Signed, and dated 1842. *In circulation.* *Sheepshanks Gift.*

55. MAIDEN MEDITATION.—A young woman reading.

Exhibited at the Royal Academy, 1847. Painted on a gesso ground.

Canvas, 21¼ by 15½. Signed, and dated 1846. *Sheepshanks Gift.*

56. BENEFICENCE.—A young girl helping her aged father up the steps of a church.

Exhibited at the Royal Academy, 1840.

Panel, 27½ by 17¾. Signed, and dated 1840. *Sheepshanks Gift.*

57. ALMSGIVING.

Exhibited at the Royal Academy, 1840.

Panel, 27½ by 18. Signed, and dated 1839. *Sheepshanks Gift.*

58. L'ALLEGRO.

"So buxom, blithe, and debonair."—Milton.—*L'Allegro.*

Exhibited at the Royal Academy, 1848.

Panel, 28 by 18¼. Signed, and dated 1848. *Sheepshanks Gift.*

59. Il Penseroso.

"Hail, divinest melancholy!
. . . . . .
Come, but keep thy wonted state,
With even step and musing gait,
And looks commercing with the skies."
Milton.—*Il Penseroso.*

Exhibited at the Royal Academy, 1848.

Canvas, 28 by 18¼. Signed, and dated 1847. *Sheepshanks Gift.*

60. Mother and Child.

The picture was lined when in an unfinished state; this turned the greys brown-green, so that they had to be repainted. Exhibited at the Royal Academy, 1853.

Thin canvas, gesso ground, 14¼ by 10. Signed, and dated 1852. *Sheepshanks Gift.*

CORBOULD, Richard.

Born in London on April 18th, 1757. Executed miniatures in enamel and on ivory; painted landscapes and portraits in oils and water-colours; also excelled as a book illustrator. Exhibited at the Free Society (1776), the Royal Academy (1777–1811), and the British Institution (till 1817). Died at Highgate on July 27th, 1831.

522–'70. View at Hampstead.

Canvas, 19½ by 23½. Signed, and dated 1806. *In circulation. Parsons Bequest.*

CRANCH, John.

Born at Kingsbridge, Devon, on October 12th, 1751. Was at first a clerk at Axminster and afterwards worked in the office of an attorney, who bequeathed him some money. As an artist he was self-taught; he painted portraits, historical subjects, etc., and he excelled in "poker pictures." Cranch exhibited from 1791 to 1808 at the Incorporated Society of Artists and British Institution. He lived for many years at Bath, and died there in February, 1821.

1406–'69. Playing with Baby.

Panel, 10¾ by 15. Signed, and dated 1795. *In circulation. Townshend Bequest.*

CRESWICK, Thomas, R.A.

Born at Sheffield on February 5th, 1811; studied at Birmingham under J. V. Barber; settled in London in

1828. Exhibited at the Royal Academy from 1828 to 1870, his first contributions being Welsh scenes, followed later by views from Ireland, the North of England, etc.; exhibited also at the British Institution and elsewhere; was especially fond of depicting streams. He occasionally painted in conjunction with Ansdell and Frith. In 1842 the British Institution awarded him a premium of 50 guineas. He was elected A.R.A. in 1842, and R.A. in 1851. He died at Linden Grove, Bayswater, on December 28th, 1869, and was buried in Kensal Green Cemetery.

61. Scene on the Tummel, Perthshire.
Exhibited at the Royal Academy, 1844.
Canvas, 36 by 28. *Sheepshanks Gift.*

62. A Summer's Afternoon.—Cattle standing in the water, and a girl watching them.
Exhibited at the Royal Academy, 1844.
Canvas, 40 by 50. Signed, and dated 1844. *Sheepshanks Gift.*

580–'82. Mount Tom, Massachusetts, United States.
Panel, 7 by 10. *Jones Bequest.*

1029–'86. A Landscape, with classic ruins.
Canvas, 18⅞ by 27⅜. Signed, and dated 1830.
Dixon Bequest (Bethnal Green Museum).

232–'90. The Land's End, Cornwall.
Canvas, 36¼ by 51¼. Signed, and dated 1842.
Bequeathed by Miss Eleanor Robinson.

CROME, John.

Known as "Old Crome." Born on December 22nd, 1768, at a Norwich public-house; was the son of a journeyman weaver. He was poorly educated, and at the age of 12 became errand-boy to a Norwich doctor. Later he apprenticed himself to Frank Whisler, a sign painter, and by casual association with Ladbrooke, whose age and tastes were similar, became an artist. At the close of his apprenticeship he went to London and was patronised by Sir William Beechey, in whose studio he worked, and by others. Subsequently he studied landscape painting in the environs of Norwich, where he eventually founded a school of painters whose works have marked local characteristics. He was also a successful teacher. In 1803 Crome helped to found the Norwich Society of Artists, of which he became the President in 1810. Most of his works remain in Norfolk. He died at Norwich on April 22nd, 1821.

63. MOONLIGHT, NEAR YARMOUTH.
Canvas, 14¼ by 12¼. *In circulation.* *Sheepshanks Gift.*

64. A WOODY LANDSCAPE.
Panel, 17⅜ by 13½. *Sheepshanks Gift.*

2–'66. MOONLIGHT, NEAR NORWICH.
Canvas, 11½ by 13½. *In circulation.*

1182–'75. FOREST SCENE, WITH OAK TREES.
Canvas, 29 by 24¼.

232–'79. VIEW ON MOUSEHOLD HEATH, NEAR NORWICH.—A shepherd boy with sheep and dog.
Canvas, 21½ by 32.

236–'79. ON THE SKIRTS OF THE FOREST.—A group of trees with a man and dog on the right hand.
Canvas, 42 by 30½.

1838–'00. LANDSCAPE, with a cottage and trees.
Canvas, 8⅞ by 11¾. *Ashbee Bequest.*

C.A.I. 108. A WHERRY ON A NORFOLK BROAD.
Canvas, 7⅜ by 13⅜. *Ionides Bequest.*

268–'76. HEATH SCENE, WITH FIGURES.
School of Crome.
Canvas, 11 by 17½. *In circulation.*

CRUIKSHANK, George.

Born in Bloomsbury, London, on September 27th, 1792; was the youngest son of Isaac Cruikshank, caricaturist. While still a youth he designed for children's books, etc., and subsequently illustrated numberless periodicals and satirical and humorous works, including "The Queen's [Caroline] Matrimonial Ladder," "Points of Humour," "Life in London," "Mornings in Bow Street," "Jack Sheppard." He also illustrated Dickens' "Oliver Twist," and "Sketches by Boz." He exhibited occasionally at the Royal Academy and British Institution, 1830–67. In later life he turned his attention to oil painting, producing "The Worship of Bacchus" (now in the National Gallery), and many other pictures. He also executed numerous etchings. Died on February 1st, 1878, and was buried in St. Paul's Cathedral.

1405–'69. CINDERELLA.
Panel, 17 by 21. Signed, and dated 1854. *Townshend Bequest.*

72–'80. TAM O' SHANTER.—*Burns.*

Canvas, 21½ by 26½. Signed, and dated (18)54. *In circulation.*
Given by Mrs. Cruikshank.

A.L. 9769. MRS. GEORGE CRUIKSHANK.

Cardboard, 8¾ by 6¾. Signed. *In the Art Library.*
Given by Mrs. Cruikshank.

DANBY, Francis, A.R.A.

Born near Wexford on November 16th, 1793; studied at Dublin under a landscape painter named O'Connor, and in the Royal Dublin Society's Schools. In 1813 Danby went to Bristol, where he paid his way by teaching water-colour painting. He exhibited at the Royal Academy from 1821, and was elected A.R.A. in 1825, in which year he proceeded to London. In 1830, having quarrelled with the Academy, he went to Switzerland where he took to boat-building and yachting. In 1841, however, he returned to England and painted with renewed zest. From 1847 he lived at Exmouth, where he died on February 9th, 1861.

65. DISAPPOINTED LOVE. — A young girl sitting on the brink of a dark pool.

Exhibited at the Royal Academy, 1821.

Panel, 24¾ by 32. Signed on the back. *Sheepshanks Gift.*

66. CALYPSO GRIEVING FOR HER LOST LOVER.

"Calypso ne pouvait se consoler du départ d'Ulysse . . . Elle se promenait souvent seule . . . Souvent elle demeurait immobile sur le rivage de la mer."

Fénelon, *Télémaque*, Book I.

Canvas, 33 by 46. Signed. *Sheepshanks Gift.*

67. LIENSFORD LAKE, NORWAY. — A sudden storm is passing off.

Exhibited at the Royal Academy, 1841.

Canvas, 32½ by 46. Signed. *Sheepshanks Gift.*

1382–'69. THE UPAS OR POISON TREE OF JAVA.

"This fabulous tree was said to grow on the Island of Java . . . . Its poison was considered precious, and was to be obtained by piercing the bark, when it flowed forth from the wound. So hopeless, however, and so perilous was the endeavour to obtain it, that only criminals sentenced to death could be induced to make the attempt, and as numbers of them perished the place became a valley of the shadow of death, a charnel field of bones."—*Century of Painters*, by R. and S. Redgrave, ii. 439.

Exhibited at the British Institution, 1820.

Canvas, 66¼ by 92¾. *Townshend Bequest.*

DANBY, James Francis.

Was a son of F. Danby, A.R.A., and was born at Bristol in 1816. He became a Member of the Society of British Artists, and was an exhibitor of landscapes and sea-pieces from 1842 to 1875 at the Royal Academy, British Institution, Suffolk Street, etc. Died in London, on October 22nd, 1875.

1013–'86. HOUSES OF PARLIAMENT FROM THE RIVER.
Fog effect; winter sunset on the Thames.
Canvas, 17½ by 29½. Signed, and dated 1864.
Dixon Bequest (Bethnal Green Museum).

DANBY, Thomas.

A younger son of F. Danby, A.R.A. Was born in Ireland, but passed his early youth chiefly at Bristol. He became a landscape and marine painter, and imitated the style of Claude; his picture "The Wreck" appeared in 1841 at the British Institution, and from 1843 he was an exhibitor at the Royal Academy, but he contributed most frequently to the exhibitions of the Old Water Colour Society, of which he became an Associate in 1867 and a Member in 1870. He died on March 25th, 1886.

1014–'86. ESCAPE OF MARY, QUEEN OF SCOTS, FROM LOCH LEVEN CASTLE, MAY 2, 1568.
Canvas, 35½ by 59½. Signed, and dated 1864.
Dixon Bequest (Bethnal Green Museum).

1017–'86. LAKE AND MOUNTAIN SCENE, with a boy fishing.
Canvas, 17⅝ by 23½. Signed.
Dixon Bequest (Bethnal Green Museum).

233–'90. MOUNTAIN SCENE, WALES.—Figures hauling in a net from a lake.
Canvas, 26⅜ by 37. Signed.
Bequeathed by Miss Eleanor Robinson.

234–'90. MOUNTAIN SCENE, WITH A STREAM, IN WALES.
Canvas, 26 by 47½. *Bequeathed by Miss Eleanor Robinson.*

DANIELL, Thomas, R.A., and William, R.A.

Born in 1749; was the son of a Chertsey publican; was apprenticed to a heraldic painter, and became a student of the Royal Academy in 1773. From 1772 to 1784 he exhibited landscapes and flower subjects at the Academy. Then he went with his nephew, William

Daniell (*b.* 1769), to India, where he remained for ten years, making sketches and painting views. He and his nephew published at Calcutta a series of views of that city. In 1795 Thomas Daniell exhibited Indian views at the Academy; in 1796 he was elected A.R.A., and in 1799 he became R.A. He was also a fellow of the Royal Society, the Asiatic Society, and the Society of Antiquaries. William Daniell exhibited at the Royal Academy from 1795, and became a student there in 1799; he was elected A.R.A. in 1807 and R.A. in 1822. In 1808 Thomas Daniell and his nephew completed their "Oriental Scenery" in six volumes. William Daniell died in 1837; his uncle exhibited occasionally at the Royal Academy till 1828, died on March 19th, 1840, at 14, Earl's Terrace, Kensington, and was buried in Kensal Green Cemetery.

69–'80. A State Procession in India.
By Thomas or William Daniell.
Canvas, 18¾ by 22½. *In the Indian Section.*
Given by Sir A. W. Franks, K.C.B.

70–'80. Benares.—Bathing scene at a ghât on the Ganges.
By Thomas or William Daniell.
Canvas, 18¾ by 22½. *In the Indian Section.*
Given by Sir A. W. Franks, K.C.B.

DANIELS, William.

Was the son of a brickmaker, and was born at Liverpool on May 9, 1813. At an early age he began work in the brickfields, and received little education. A wood-engraver, noticing his talent for modelling in clay, took him as an apprentice, but as regards painting he was practically self-taught. Struggling against great odds, he gradually made his mark as a painter of still-life, genre subjects and portraits. Sir Joshua Walmsley helped him considerably, but Daniels' irregular habits prevented his attaining the highest success of which he was capable. He died at Everton, Liverpool, on October 13th, 1880.

364–'72. George Stephenson (1781–1848), railway engineer.
Canvas, 21¾ by 15¼. *Given by Sir Joshua Walmsley.*

368–'72. Sir Joshua Walmsley (1794–1871), M.P., the donor.
Canvas, 36½ by 27¾. *Given by Sir Joshua Walmsley.*

369–'72. CHARLES KEAN (1811–1868), actor, as "Hamlet."
Canvas, 23½ by 17¼. *Given by Sir Joshua Walmsley.*

370–'72. CAPTAIN WALMSLEY, R.N.
Canvas, 23¾ by 17½. Signed, and dated 1848.
Given by Sir Joshua Walmsley.

371–'72. JAMES M. WALMSLEY, ESQ., when a boy.
Canvas, 20 by 14¾. *Given by Sir Joshua Walmsley.*

DAVIS, Richard Barrett.

Born at Watford in 1782; was the eldest son of a huntsman to the royal harriers. At an early age he removed with his father to Windsor, and was placed under Evans, of Eton. At the age of 19 he was enabled by George III. to study under Beechey and at the Royal Academy. He turned his attention chiefly to animal painting, exhibited from 1802 to 1853 at the Royal Academy, British Institution, and Suffolk Street, was a Member of the Society of British Artists from 1826 to 1842, and was appointed animal painter to William IV. in 1831. He died on March 13th, 1854.

68. NEAR VIRGINIA WATER.
Canvas, 16¼ by 12⅝. *In circulation.* *Sheepshanks Gift.*

DAWSON, Henry.

Born at Hull in 1811. His parents were of humble position, and he began life in a lace factory at Nottingham, in which town he commenced his career as a self-taught landscape painter in 1835. He exhibited from 1838 to 1875 at the British Institution, Royal Academy (1838–74), Suffolk Street and elsewhere. Dawson removed to Liverpool in 1844, studied at Liverpool Academy, exhibited there in 1845 and became an Associate in 1846 and a Member in 1847. About 1849 he went to Croydon; thence he moved to Chertsey and finally settled at Chiswick. In 1875 he was elected a Member of the Society of British Artists. He died at Chiswick in 1878.

177–'94. ROCKY LANDSCAPE with river and sheep.
Canvas, 27¼ by 35¼. Signed. *Given by Mr. James Orrock, R.I.*

501–'96. SHIPPING, at sunset.
Canvas, 19½ by 29½. Signed, and dated 1861.
Given by Mr. J. D. Paul.

1857–'00. LANDSCAPE.
Canvas, 23 by 32½. Signed, and ated 1840. *Ashbee Bequest.*

DE LOUTHERBOURG, Philip James, R.A.

Born at Fulda on October 31st, 1740; was the son of a miniature painter; studied under F. G. Casanova and Carle Vanloo at Paris, where he became a Member of the French Academy in 1763. He came to England in 1771; exhibited at the Royal Academy in 1772, was elected A.R.A. in 1780, and became a full member in 1781. He painted landscapes, battle pieces, coast views, and theatrical scenery for Garrick at Drury Lane. In 1782, having given up his post at the theatre, he exhibited an invention called the "Eidophusicon, or a representation of Nature," in Spring Gardens. He was rather eccentric and posed as a faith-healer. Died at Hammersmith Terrace, Chiswick, on March 11th, 1812, and was buried in Chiswick churchyard.

55–'71. SEA PIECE.
Canvas, 15½ by 21¼.

221–'71. THE LAST MAN.
Canvas, 49½ by 39½. *Given by Mr. C. T. Maud.*

28–'87. LANDSCAPE, with travellers and a group of cattle.
Canvas, 21½ by 29½. Signed.

1028–'86. THE FALLS OF THE RHINE AT SCHAFFHAUSEN.
Canvas, 53 by 78. Signed.
Dixon Bequest (Bethnal Green Museum).

374–'92. LANDSCAPE, with figures and cattle.
Canvas, 43 by 55. Signed. *Given by Mr. James Orrock, R.I.*

D. 70. DAVID GARRICK (1717–1779), actor, as "Don John," in his adaptation of "The Chances" by *Beaumont and Fletcher.*
Panel, 17½ by 27. Signed. *Dyce Bequest.*

DE WILDE, Samuel.

Born of Dutch parents about 1748. Painted both in oils and water-colours, most of his works being dramatic portraits or scenes from plays; many of his portraits are in the Garrick Club Collection. Exhibited with the Incorporated Society of Artists in 1776–8, and at the Royal Academy from 1778 to 1821; contributed also to exhibitions at the British Institution and Suffolk Street, his last work appearing in 1832. Died on January 19th, 1832, and was buried in the ground of Whitefield's Tabernacle, Tottenham Court Road.

D. 35. WILLIAM FARREN (1786–1861), comedian, as "Lord Ogleby" in *Colman and Garrick's* "Clandestine Marriage."

Canvas, 11½ by 9¼. Signed. *Dyce Bequest.*

D. 80. JOHN LISTON (about 1776–1846), comedian, as "Pompey" in *Shakespeare's* "Measure for Measure."

Panel, 9 by 7½. Signed, and dated 1812. *Dyce Bequest.*

DE WINT, Peter.

Born at Stone, Staffordshire, on January 21st, 1784; was the son of a physician and was descended from an old merchant family of Amsterdam. In 1802 he became a pupil of J. R. Smith, crayon painter and engraver, and in 1807 a student of the Royal Academy, where he exhibited at intervals from 1807 to 1828. He was elected an Associate of the Old Water Colour Society in 1810 and a full member in the following year; for nearly 40 years he was a contributor to its exhibitions. His favourite subject was English landscape, which he treated in an original manner. He married the sister of W. Hilton, R.A. Died at 40, Upper Gower Street, London, on June 30th, 1849, and was buried in the churchyard of the Savoy, London.

258–'72. A CORN FIELD.

Canvas, 41¼ by 64½.
Given by Mrs. Tatlock, daughter of the Painter.

259–'72. LANDSCAPE with lightning playing, and a hermit entering his cave.

Canvas, 29¼ by 41. *In circulation.* *Given by Mrs. Tatlock.*

260–'72. HAYMAKING.

Canvas, 26 by 38¼. *In circulation.* *Given by Mrs. Tatlock.*

261–'72. WOODED LANDSCAPE with water, and a horseman attended by dogs.

Canvas, 41 by 63¼. *Given by Mrs. Tatlock.*

1036–'86. BLACK GANG CHINE, ISLE OF WIGHT.

Canvas, 24 by 29⅛. *Dixon Bequest (Bethnal Green Museum).*

DITCHFIELD, Arthur.

Born in London in 1842; studied at Leigh's School and the Royal Academy; exhibited at the Royal Academy, Dudley Gallery, British Institution, and

Society of British Artists, 1864–86. He spent much of his time in Spain, Egypt, Algeria, etc., but still practised his art. Died in 1888.

1808–'88. On the Nile, near Cairo.

Canvas, 10¾ by 17. Signed, and dated 1874.
Bequeathed by the Painter.

1809–'88. Wooded Cliff near Algiers.

Panel, 10½ by 17. Signed, and dated 1873.
Bequeathed by the Painter.

1810–'88. Elche, near Alicante, Spain.

Paper on canvas, 10½ by 16¾. Signed, and dated 1872.
Bequeathed by the Painter.

1811–'88. Elche, near Alicante, Spain.

Paper on canvas, 10½ by 16¾. Signed, and dated 1872.
Bequeathed by the Painter.

1812–'88. An Old Wall and Buildings, Algiers.

A sketch.
Canvas, 10¾ by 17. Signed, and dated 1872.
Bequeathed by the Painter.

1813–'88. The Casbah and the Ravine of the Centaur, Algiers.

Canvas, 14 by 24. Signed, and dated at back 1873.
Bequeathed by the Painter.

DOUGHTY, William.

Born at York. Became a pupil of Sir Joshua Reynolds in 1775, and remained with him three years. Exhibited portraits at the Royal Academy, 1776–9. After working unsuccessfully for a while in Ireland as a painter of portraits, he spent a short time at York and in London. In 1780, having married a servant of Sir Joshua Reynolds, he set sail for Bengal, but was captured by French and Spaniards, and taken to Lisbon, where he died in 1782. He is best known by his etchings, and his mezzotint portraits after Reynolds.

D. 67. William Whitehead (1715–1785), Poet Laureate.

Attributed to Doughty. Engraved by Joseph Collyer.
Canvas, 11½ by 9¼. Oval. *Dyce Bequest.*

DOUGLAS, Sir William Fettes, P.R.S.A.

Born at Edinburgh on March 12th, 1822; was the son of an amateur water-colour painter; was in business for 10 years, but devoted his leisure to the study of art.

Became successively an Associate (1851), Academician (1854), Secretary (1869), and President (1882) of the Royal Scottish Academy. Visited Italy in 1857. Occasionally exhibited in London at the Royal Academy (1862–75), etc. Was appointed Curator of the National Gallery of Scotland in 1877; was knighted in 1882. His subjects are largely romantic, antiquarian and occult, but include genre and historical scenes, and landscapes. Died at Newburgh, N.B., on July 20th, 1891.

67–'73. THE ALCHEMIST.

Canvas, 51½ by 39½. Signed, and dated 1855.
Bequeathed by Mrs. Jane Clara Fochetti.

DUNCAN, Thomas, A.R.A., R.S.A.

Born at Kinclaven, Perthshire, on May 24th, 1807; was educated at Perth and was then placed with a writer to the Signet, but was afterwards allowed to follow his strong inclination for painting, and studied under Sir W. Allan. He was elected an Associate of the Royal Scottish Academy in 1830, a full member in 1843, and, in the latter year, an Associate of the Royal Academy He exhibited at the Royal Academy from 1836 to 1846. He successively held posts as Professor at the Scottish Academy and Master of the Trustees' Academy. Died at Edinburgh, on May 25th, 1845.

69. THE WAEFU' HEART.

"I gang like a ghaist, and I carena to spin;
I darena think on Jamie, for that would be a sin.
. . . . . .
I wish I were deed, but I'm no like to dee,
And why do I live to say, Wae's me."
Lady Anne Lindsay, *Auld Robin Gray.*

Exhibited at the Royal Academy, 1841.

Panel, 30½ by 23½. Signed, and dated 1841. *Sheepshanks Gift.*

DYCE, William, R.A.

A historical, mythological, and scriptural painter, and a scholar and musician; born at Aberdeen in 1806; educated at Marischal College. Was a student of the Royal Scottish Academy; exhibited at the Royal Academy from 1827; studied also in Italy. Settled at Edinburgh in 1830 and became an Associate of the Scottish Academy in 1835. Wrote on State art-education, and was placed at the head of the Government Schools of Design. Painted in fresco for the Houses of Parliament, "The Baptism of St. Ethelbert," and part of a "King Arthur" series; was elected

A.R.A. in 1844, and R.A. in 1848. Died at Streatham on February 14th, 1864, and was buried in the churchyard. There is a brass to his memory in the church.

156–'65. LIFE STUDY of a bearded head, called the Head of Christ.

Canvas, 20 by 14½. *In circulation.*

DYCK, Sir Anthony van.

Born at Antwerp on March 22nd, 1599; was the son of a silk merchant; was apprenticed at the age of ten to Hendrik van Balen; entered the academy of Rubens in 1615 and remained his assistant till 1620, in which year he visited England. In 1621 he went to Italy; he returned to Antwerp in 1626 and became well-known as a painter of portraits and historical subjects. Charles I. persuaded him to settle in England in 1632 and awarded him the honour of knighthood. Here Van Dyck acquired a very extensive practice as a portrait painter. After a visit to the Continent, he died in London on December 9th, 1641, and was buried in (old) St. Paul's Cathedral.

148–'78. ST. SEBASTIAN TIED TO A TREE.

Canvas, 49 by 37½. Unfinished.

598–'82. CHARLES I. (1600–1649) IN THREE POSITIONS.

Copy by Henry ("Old") Stone (*q.v.*) of the picture by Van Dyck at Windsor Castle.

Canvas, 37 by 44½. *Jones Bequest.*

1068–'86. THE CHILDREN OF CHARLES I.

A *copy.*

Millboard, 11½ by 12⅛. *Dixon Bequest* (*Bethnal Green Museum*).

D. 11. A MAN IN ARMOUR.

A sketch.

Paper, 12½ by 8. *Dyce Bequest.*

D. 62. GEORGE VILLIERS (1628–1687), SECOND DUKE OF BUCKINGHAM, politician, &c., when young.

Sketch in monochrome, *after* the picture by Van Dyck at Windsor Castle.

Canvas, 14 by 11. *Dyce Bequest.*

F. 19. THOMAS WENTWORTH (1593–1641), FIRST EARL OF STRAFFORD, STATESMAN, AND HIS SECRETARY, SIR PHILIP MAINWARING) 1589–1661).

Copy by Sir Thomas Lawrence, P.R.A., *q.v.*

Panel, 12 by 13. *Forster Bequest*

EASTLAKE, Sir Charles Lock, P.R.A.

Born on November 17th, 1793, at Plymouth, where his father practised as a lawyer; was educated at Plympton Grammar School and Charterhouse School. Studied art under Haydon, became a student of the Royal Academy in 1809, and exhibited at the British Institution from 1813. He visited Paris in 1814, and in 1815, while at Plymouth, he painted a picture of "Napoleon on Board the Bellerophon." In 1816–18 he visited Greece and Italy in company with Barry, the architect, and Brockedon. He resided for several years at Rome, where he painted many scenes from Italian life. He exhibited at the Royal Academy from 1823, was elected A.R.A. in 1827, and became R.A. in 1830, and Librarian to the Academy in 1842. In 1850 he was made President of the Royal Academy and was knighted. Eastlake was appointed Director of the National Gallery in 1855. He wrote many valuable works on art. He died at Pisa on December 24th, 1865, and was buried at Kensal Green.

70. A Peasant Woman fainting from the Bite of a Serpent.

"Nina Raniere, a young peasant woman of the Roman State, while kneeling before a chapel of the Madonna, was bitten by a viper; she sank into a lethargy in a short time, and, it is said, died two days after."

Exhibited at the Royal Academy, 1831.

Canvas, 22 by 18¾. Signed, and dated 1831. *Sheepshanks Gift.*

71. An Italian Contadina and her Children.

Exhibited at the British Institution, 1824.

Canvas, 18¼ by 14½. Signed, and dated Rome, 1823. *Sheepshanks Gift.*

F. 5. The Trajan Forum, Rome.

Canvas, 15 by 35½. Painted in 1821. *Forster Bequest.*

F. 6. The Sibyl.

Painted over an engraving after a picture by Domenichino (1581–1641) in the Palazzo Borghese, Rome. Given to Mr. Forster by Lady Eastlake.

Paper on canvas, 11¾ by 9½. *Forster Bequest.*

EGG, Augustus Leopold, R.A.

A historical and subject painter; born in Piccadilly on May 2nd, 1816. Entered Sass's school in 1834, and became a student of the Royal Academy in 1836; exhibited from 1837 at the British Institution, Royal Academy (1838–60), and Suffolk Street. He was elected

an A.R.A. in 1848, and a R.A. in 1860. He went to Algiers for the restoration of his health, but died and was buried there in 1863.

8465–'63. A Girl with Clasped Hands.

Canvas, 14 by 12. *In circulation.*

8466–'63. A Girl's Head.

Canvas, 5½ by 5. *In circulation.*

EGLEY, W. Maw.

Exhibited from 1843 to 1898.

1824–'00. Florence Dombey in Captain Cuttle's Parlour. — *Charles Dickens'* "Dombey & Son," Chapter 49.

Canvas, 24 by 18. Signed, and dated 1888. *Ashbee Bequest.*

1847–'00. Scene from "Monsieur de Pourceaugnac."

Figures from left to right :—Premier médecin, Monsieur de Pourceaugnac, second médecin, l'apothicaire.

Premier médecin.—"Mangez-vous bien, Monsieur?
M. de Pourceaugnac.—Oui, et bois encore mieux.
Premier médecin.—Tant pis : cette grande appétition du froid et de l'humide est une indication de la chaleur et sécheresse qui est au dedans. Dormez-vous fort?
M. de Pourceaugnac.—Oui, quand j'ai bien soupé."

Molière, *Monsieur de Pourceaugnac*, Act i., sc. 11.

Millboard, 5¾ by 8. Signed, and dated 1870. *Ashbee Bequest.*

1850–'00. Scene from "Le Malade Imaginaire."

Figures from left to right :—Béralde, Argan, Toinette, Angélique.

Toinette (*to Argan*).—"Mettez-vous tout étendu dans cette chaise et contrefaites le mort. Vous verrez la douleur où elle sera, quand je lui dirai la nouvelle. . . . (*to Béralde*) Cachez-vous, vous, dans ce coin-là. [*Enter Angélique.*]
Toinette.—O ciel! Ah fâcheuse aventure! Malheureuse journée! . . . . Votre père est mort.
Angélique.—Mon père est mort, Toinette? . . . O ciel! Quelle infortune! Quelle atteinte cruelle!"

Molière, *Le Malade Imaginaire*, Act iii., scs. 16 & 20.

Millboard, 5¾ by 8¾. Signed, and dated 1857. *Ashbee Bequest.*

1851–'00. Scene from "Le Malade Imaginaire."

Figures from left to right :—Argan, Angélique, Toinette.

Argan.—"Je lui commande absolument de se préparer à prendre le mari que je dis.
Toinette.—Et moi, je lui défends absolument d'en faire rien.
Argan.—Quelle audace est-ce là, à une coquine de servante, de parler de la sorte devant son maître?
Toinette.—Quand un maître ne songe pas à ce qu'il fait, une servante bien sensée est en droit de le redresser.
Argan.—Ah! insolente, il faut que je t'assomme."

Molière, *Le Malade Imaginaire*, Act i., sc. 5.

Canvas, 6⅛ by 7⅝. Signed, and dated 1871. *Ashbee Beques*

1853–'00. SCENE FROM "LE TARTUFFE."

Figures from left to right :—Tartuffe, Dorine, Elmire.

Dorine.—"Madame eut, avant-hier, la fièvre jusqu'au soir,
Avec un mal de tête étrange à concevoir.
Orgon.—Et Tartuffe ?
Dorine.— Tartuffe ? Il se porte à merveille
Gros et gras, le teint frais, et la bouche vermeille.
. . . . Il soupa, lui tout seul, devant elle,
Et fort dévotement il mangea deux perdrix,
Avec une moitié de gigot en hachis."

Molière, *Le Tartuffe*, Act i., sc. 5.

Millboard, 5¾ by 8¾. Signed, and dated 1850. *Ashbee Bequest*

1854–'00. SCENE FROM "LE MÉDECIN MALGRÉ LUI."

Figures from left to right :—Un apothicaire, Géronte, Lucinde, Sganarelle, Léandre, Jacqueline.

Lucinde.—"Il n'est puissance paternelle, qui me puisse obliger à me marier malgré moi.
Géronte.—Mais——
Lucinde (*parlant d'un ton de voix à étourdir*).—Non, en aucune façon. Point d'affaires. Vous perdez le temps. Je n'en ferai rien. Cela est résolu.
Géronte.—Ah quelle impétuosité de paroles ! Il n'y a pas moyen d'y résister. Monsieur, je vous prie de la faire redevenir muette."

Molière, *Le Médecin Malgré Lui*, Act iii., sc. 6.

Canvas, 6⅛ by 8½. Signed, and dated 1878–80. *Ashbee Bequest.*

ELMER, Stephen, A.R.A.

Resided at Farnham, Surrey, where he traded as a maltster. His pictures dealt with still-life, dead game, fish, and some rural subjects, which he painted in a bold, free manner. In 1763 he became a Member of the Free Society of Artists, with which he exhibited from 1764. He first appeared at the Royal Academy in 1772, when he sent nine pictures; he was elected A.R.A. the same year, and was afterwards a constant exhibitor. Died at Farnham in 1796.

50–'87. A GROUP OF FISH LYING ON THE GROUND.

Canvas, 24½ by 29½. Signed. *In circulation.*

ETTY, William, R.A.

Was the son of a miller and spice maker of York, where he was born on March 10th, 1787. He was apprenticed to a printer at Hull, and served a long period in that trade; but at the age of 19, by the help of his relatives, he was enabled to leave it, and to study art in London. In 1807 he entered as a student of the Royal Academy, and continued to study there during the

greater part of his life. He exhibited at the Royal Academy from 1811 to 1849, and at the British Institution and elsewhere. He visited Italy in 1816 and 1822; on his return in 1824 he was elected A.R.A., and in 1828 he became an Academician. He died at York on November 13th, 1849, and was buried there in the churchyard of St. Olave.

72. THE HEAD OF A CARDINAL.
Exhibited at the Royal Academy, 1844.
Millboard inlaid in panel, 9⅞ by 7½. *Sheepshanks Gift.*

73. CUPID SHELTERING PSYCHE.
Exhibited at the British Institution, 1823.
Panel, 17 by 13¼. *Sheepshanks Gift.*

872–'68. NUDE FEMALE FIGURE.—A life study.
25½ by 18½. *In circulation.*

1390–'69. STUDY OF A MAN'S HEAD.
Panel, 10½ diam. *In circulation.* *Townshend Bequest.*

1392–'69. HEAD OF A MONK.
Canvas, 12 by 10½. *In circulation.* *Townshend Bequest.*

1421–'69. STUDY OF THE NUDE MALE FIGURE.
Millboard, lined with canvas, 12 by 10½. *In circulation.*
Townshend Bequest.

225–'71. THE DELUGE; a nude female figure.
Panel, 24¾ by 26¾. Signed at back, and dated 1815.
In circulation. Given by Mr. C. T. Maud.

1607–'71. NUDE FEMALE FIGURE—a life study.
Panel, 24⅞ by 18⅞. *In circulation.*

811–'73. NUDE FEMALE, half reclining on the ground and contemplating a crucifix.
Canvas, 21¼ by 37⅛. *In circulation.*

498–'82. INNOCENCE; HEAD OF A YOUNG GIRL.
Canvas, 17 by 13. *Jones Bequest.*

997–'86. THE RING.—Crouching nude female figure; in the background a ring enclosing a figure of Cupid.
Canvas, 22⅞ by 18¾. *Dixon Bequest (Bethnal Green Museum)*

D. 37. NUDE FEMALE FIGURE, SLEEPING.—A study.
Canvas, 9½ by 12½. *Dyce Bequest.*

249–'66. YOUTH AT THE PROW AND PLEASURE AT THE HELM.
Reduced *copy* by A. Morgan, *q.v.*
Canvas, 24 by 17⅜. *In circulation.*

FAED, John, R.S.A.

Born in 1820 at Burley Mill, Gatehouse-of-Fleet, Kirkcudbrightshire; was the son of a mill-wright and a brother of Thomas Faed, R.A., whom he helped to educate. Painted striking miniatures at an early age. Went to Edinburgh about 1841, and exhibited pictures of humble life. Became an Associate of the Royal Scottish Academy in 1847, and a Member in 1851. In 1862 he came to London, where he lived for 18 years in St. John's Wood Park. During this time he exhibited both at the Royal Academy and at the Scottish Academy. In 1880 he returned to Scotland, and died at Gatehouse-of-Fleet on October 22nd, 1902.

104–'00. THE GREAT HALL AT HADDON.

Millboard, 14 by 20. Signed, and dated 1860.

FAED, Thomas, R.A.

Born on June 8th, 1826, at Burley Mill, Gatehouse-of-Fleet, Kirkcudbrightshire. Received his early training at an Edinburgh school of design. In 1849 he became an Associate of the Royal Scottish Academy. In 1852 he proceeded to London and devoted himself mainly to genre-painting. His subjects were largely taken from Scotch peasant life. He was elected A.R.A. in 1861, and became R.A. in 1864 and an Honorary Retired Academician in 1892. He exhibited till 1892, when failing sight compelled him to cease painting; he was blind for the last seven years of his life. He died on August 17th, 1900, at St. John's Wood.

504–'82. THE POOR, THE POOR MAN'S FRIEND: wayfarers approaching a fisherman's cottage.

Canvas, 16 by 24. Signed, and dated 1867. *Jones Bequest.*

FARMER, Alexander.

Lived and worked at Porchester, Hampshire; exhibited at the Royal Academy and other exhibitions from 1855 to 1867. Emily Farmer, R.I., was a sister.

541–'05. AN ANXIOUS HOUR.

Exhibited at the Royal Academy in 1865.

Panel, 12 by 16. Signed, and dated 1865.

Bequeathed by Miss Emily Farmer, R.I.

542–'05. NO ONE KNOWS WHERE THE SHOE PINCHES BUT HIM WHO WEARS IT.

Exhibited at the Royal Academy in 1867.

Panel, 17 by 21. Signed, and dated 1867.

Bequeathed by Miss Emily Farmer, R.I.

FARNBOROUGH, Lady. *See* **Long, Mrs. Amelia.**

FARRIER, Robert.

Born at Chelsea in 1796. Worked for seven years under an engraver and then became a student of the Royal Academy. Travelled on the Continent. In early life he executed miniatures ; later he painted genre subjects, several of which dealt with schoolboy life. Exhibited from 1818 to 1872 at the Royal Academy (1818–59), British Institution, and Society of British Artists. Died at Chelsea in 1879.

229–'79. THE PARTING.—A recruit taking leave of his family.
Canvas, 29 by 24½. *In circulation. Given by Miss Mary Farrier.*

FIELDING, Anthony Vandyke Copley.

Born in 1787 ; was the second son of Theodore Nathan Fielding, a portrait painter ; was a pupil of John Varley and became well-known as a water-colour painter of landscapes and sea pieces. Exhibited from 1810 to 1855, chiefly at the Old Water Colour Society, where nearly 1700 of his works appeared, but also at the Royal Academy (1811–42) and British Institution ; was elected an Associate of the Old Society in 1810, a Member in 1812, Treasurer in 1817, Secretary in 1818, and President in 1831. In 1824 he was awarded a gold medal at the Paris Salon. His method of execution was rapid, and he amassed a considerable fortune. Died at Brighton, on March 3rd, 1855, and was buried at Hove.

1408–'69. MOUNTAIN LANDSCAPE.
Panel, 5 by 8½. *Townshend Bequest.*

545–'82. BROUGHAM CASTLE, on the Eamont, Westmorland.
Canvas, 7 by 10. *Jones Bequest.*

1849–'00. LANDSCAPE.
Painted by Fielding and J. Linnell.
Canvas, 29½ by 53. *Ashbee Bequest.*

FINCH, Francis Oliver.

Born in Friday Street, London, on November 22nd, 1802 ; was the son of a city merchant. Studied under John Varley from 1814 to 1819. After quitting him he made a tour in Scotland ; this and a visit to Paris in 1852 were the only occasions of his leaving England. He chiefly devoted himself to landscapes with classical compositions, but he was also a capable miniaturist and portrait painter. Works by him occasionally appeared at the Royal Academy from 1817 to 1832. He became an Associate of the Water Colour Society in 1822 and a

Member in 1827, and exhibited there until 1862. He died at Highfield Villas, London, on August 27th, 1862.

442–'88. COMPOSITION.—Ornamental water in the grounds of a palace, with trees in the foreground.
Millboard, 8¼ by 12.

FINNIE, John.

Born at Aberdeen in May, 1829. After living at Edinburgh, Wolverhampton, and Newcastle-on-Tyne, he came to London in 1853. After three years' work at the School of Design, Marlborough House, he was appointed headmaster of the School of Art at Liverpool, which post he held till 1896. In 1860 he became an Associate of the Liverpool Academy, and subsequently its President. He exhibited in London from 1861 at the Royal Academy (till 1905), Suffolk Street, and elsewhere. John Finnie was well-known as a landscape-painter and mezzotint-engraver; he was Treasurer of the Royal Cambrian Academy and a Fellow of the Royal Society of Painter-Etchers and Engravers. Died at Bootle in February, 1907.

9098–'63. MOEL SIABOD, FROM CAPEL CURIG, NORTH WALES.
Canvas, 12 by 16. *In circulation.*

FISHER, Alexander.

S. Ex. 25–'84. ROSES.
Canvas, 10 by 14. *In circulation.*

FRITH, William Powell, H.R.A.

74. HONEYWOOD INTRODUCING THE BAILIFFS TO MISS RICHLAND AS HIS FRIENDS.
"*Honeywood.*—Two of my very good friends, Mr. Twitch and Mr. Flanigan. Pray, gentlemen, sit without ceremony."
"*Miss Richland* (aside).—Who can these odd-looking men be? I fear it is as I was informed."
"*Bailiff.*—Pretty weather, very pretty weather for the time of year, madam."
Goldsmith, *The Good-natured Man*, Act iii., sc. 1.
Exhibited at the Royal Academy, 1850.
Canvas, 28 by 41. Signed, and dated 1850. *Sheepshanks Gift.*

510–'82. THE VILLAGE MERRY-MAKING.
Canvas, 9½ by 16. *Jones Bequest.*

511–'82. MEASURING HEIGHTS.
"The poor woman would sometimes tell the 'Squire, that she thought him and Olivia extremely of a size, and would bid both stand up to see which was tallest. These instances of cunning, which she thought impenetrable, yet which everybody saw through, were very pleasing to our benefactor, who gave every day some new proof of his passion."
Goldsmith, *Vicar of Wakefield*, Chapter 16.
Exhibited at the Royal Academy, 1842.
Panel, 9 by 12. *Jones Bequest.*

513–'82. SANCHO PANZA TELLS A TALE TO THE DUKE AND DUCHESS.

"The duke offered Don Quixote the upper end (of the table), and though he would have declined it, the importunities of the duke prevailed on him to accept it. The ecclesiastic seated himself over against him, and the duke and duchess on each side. Sancho was present all the while . . . . When he perceived the ceremonies that passed between the duke and Don Quixote, to make his master sit at the head of the table, he said: 'If your honours will give me leave, I will inform you of what once happened in our village in reference to places at table.' Don Quixote began to tremble, persuaded that his squire was about to utter some absurdity."

Cervantes, *Don Quixote*, Part II., Ch. 31 (Jarvis's *Translation*, ed. 1840).

Exhibited at the Royal Academy, 1850.

Panel, 9 by 13. Signed, and dated 1850. *Jones Bequest.*

514–'82. THE BRIDE OF LAMMERMOOR.

"They broke between them the thin broadpiece of gold which Alice had refused to receive from Ravenswood. 'And never shall this leave my bosom,' said Lucy, as she hung the piece of gold round her neck, and concealed it in her handkerchief, 'until you, Edgar Ravenswood, ask me to resign it to you—and, while I wear it, never shall my heart acknowledge another love than yours.' With like protestations, Ravenswood placed his portion of the coin opposite to his heart."

Scott, *Bride of Lammermoor*, Chapter 20 (ed. Black, 1852).

Engraved by Lumb Stocks in A. and C. Black's edition, 1852.

Panel, 14½ by 11. *Jones Bequest.*

537–'82. SCENE FROM "LE BOURGEOIS GENTILHOMME."

Figures from left to right:—Dorimène, Dorante, Monsieur Jourdain, laquais.

M. Jourdain (*après avoir fait deux révérences, se trouvant trop près de Dorimène*). "Un peu plus loin, madame.
Dorimène. Comment?
M. Jourdain. Un pas, s'il vous plaît.
Dorimène. Quoi donc?
M. Jourdain. Reculez un peu pour la troisième.
Dorante. Madame, Monsieur Jourdain sait son monde."

Molière, *Le Bourgeois Gentilhomme*, Act iii., sc. 19.

Canvas, 17½ by 22. Signed, and dated 1860. *Jones Bequest.*

538–'82. SCENE FROM "LE BOURGEOIS GENTILHOMME."

Figures from left to right:—Nicole, Madame Jourdain, Monsieur Jourdain, Dorimène, Dorante, laquais.

Madame Jourdain. "Ah, ah, je trouve ici bonne compagnie, et je vois bien qu'on ne m'y attendait pas. C'est donc pour cette belle affaire-ci, monsieur mon mari, que vous avez eu tant d'empressement à m'envoyer dîner chez ma sœur . . . . Voilà comme vous dépensez votre bien et c'est ainsi que vous festinez les dames en mon absence, tandis que vous m'envoyez promener."

Molière, *Le Bourgeois Gentilhomme*, Act iv., sc. 2.

Exhibited at the Royal Academy, 1870.

Canvas, 17½ by 22½. *Jones Bequest.*

556–'82. SCENE FROM THE "SENTIMENTAL JOURNEY."

"I had counted twenty pulsations, and was going on fast towards the fortieth, when her husband, coming unexpectedly from a back-parlour into the shop, put me a little out in my reckoning.—'Twas nobody but her husband, she said—so I began a fresh score.—Monsieur is so good, quoth she, as to give himself the trouble of feeling my pulse.—The husband took off his hat, and making me a bow, said, I did him too much honour . . . . "

Sterne, *Sentimental Journey.*

Canvas, 35½ by 27½. Signed, and dated 1841. *Jones Bequest.*

1038–'86. SKETCH FOR "THE DERBY DAY."

Canvas, 11⅛ by 17⅞. Signed, and dated 1858.

Dixon Bequest (*Bethnal Green Museum*).

F. 7. CHARLES DICKENS (1812–1870), novelist and humourist, in his study at Tavistock House.

See Frith's "Autobiography and Reminiscences," Vol. I., p. 313.

Canvas, 27½ by 22. Signed, and dated 1859. *Forster Bequest.*

F. 8. DOLLY VARDEN.

"As to Dolly, there she was again, the very pink and pattern of good looks, in a smart little cherry-coloured mantle, with a hood of the same drawn over her head, and upon the top of that hood, a little straw hat trimmed with cherry-coloured ribbons, and worn the merest trifle on one side . . . . And she wore such a cruel little muff, and such a heart-rending pair of shoes, and was so surrounded and hemmed in, as it were, by aggravations of all kinds . . . ."

Dickens, *Barnaby Rudge*, Chapter 19.

Canvas, 21½ by 17½. Painted in 1849. *Forster Bequest*

FROST, William Edward, R.A.

Born at Wandsworth in 1810; studied at Sass's School; entered the Royal Academy Schools in 1829 and won a gold medal there in 1839. During the earlier part of his career he painted many portraits, but later on his subjects were mainly mythological and allegorical. He exhibited from 1836, chiefly at the British Institution and Suffolk Street. Frost won a prize at the Westminster Hall Cartoon Competition of 1843; he became A.R.A. in 1846, R.A. in 1870, and Honorary Retired Academician in 1876. Died at Fitzroy Square, London, on June 4th, 1877.

1410–'73. LIFE STUDY OF THE MALE FIGURE.

Panel, 28½ by 15. *In circulation.*

1411 to 1413–'73. LIFE STUDIES OF THE FEMALE FIGURE.

Millboard, 21 by 17, 18 by 14¼, 17 by 20¾. *In circulation.*

557–'82. CONTEMPLATION.—A female head.

Panel, oval, 7⅛ by 5¼. *Jones Bequest.*

FULLEYLOVE, John, R.I.

17–'00. MAGDALEN COLLEGE, OXFORD, from the cloisters.
Panel, 9⅜ by 5½. Signed. *Given by Mr. James Orrock, R.I.*

18–'00. ENTRANCE TO QUEEN'S COLLEGE, OXFORD.
Panel, 9⅜ by 5½. Signed. *Given by Mr. James Orrock, R.I.*

FUSELI, Henry, R.A.

Born at Zurich on February 7th, 1741; was the second son of John Caspar Fuessli, a portrait and landscape painter; was educated at the University of Zurich. Came to England about 1765, and was encouraged by Reynolds, whom he met in 1767, to devote himself to art. Travelled in Italy for some years. Exhibited at the Royal Academy from 1774 and returned to England in 1779; exhibited his famous "Nightmare" in 1782; painted for Boydell's "Shakespeare"; was elected A.R.A. in 1788, and R.A. in 1790. He was appointed Professor of Painting in 1799, and Keeper of the Royal Academy in 1804. His draughtsmanship was imperfect, but his pictures show much imaginative power. He published a new edition of Pilkington's "Dictionary of Painters," and edited the English version of Lavater's "Physiognomy." He died at the house of the Countess of Guildford, Putney Heath, on April 16th, 1825, and was buried in St. Paul's Cathedral.

1385–'69. HEAD OF A FEMALE.—Portion of a picture representing the Dream of Queen Katharine (?).—*Shakespeare*, "Henry VIII.", Act. iv., sc. 2.
Canvas, backed with millboard, circular, 17½ diam.
Townshend Bequest.

1386–'69. PORTION OF A PICTURE REPRESENTING THE DREAM OF QUEEN KATHARINE.—*Shakespeare*, "Henry VIII.," Act iv., sc. 2.
Canvas, 54½ by 40½. *In circulation.* *Townshend Bequest.*

1387–'69. PORTION OF A PICTURE REPRESENTING THE DREAM OF QUEEN KATHARINE.—*Shakespeare*, "Henry VIII.," Act. iv., sc. 2.
Canvas, backed with millboard, 34 by 29¼. *In circulation.*
Townshend Bequest.

158–'85. THE FIRE KING.
Canvas, 39 by 49.

GAINSBOROUGH, Thomas, R.A.

Born in 1727 at Sudbury, Suffolk; was the son of a crapemaker and was educated at the local grammar school. He early showed an intense love of nature. In 1741 he went to London and studied under Gravelot, a French engraver, and Frank Hayman, and at the St. Martin's Lane Academy. In 1744 he set up on his own account in London, but returned to Sudbury in the following year. After marrying Margaret Burr, he settled in 1746 at Ipswich, where he met Philip Thicknesse, afterwards his biographer; he remained at Ipswich till his removal to Bath in 1760. He exhibited with the Society of Artists from 1761 to 1768. In 1768 he was elected one of the original members of the Royal Academy, where he exhibited from 1769 to 1772, and from 1777 to 1783. In 1774 he came to London, and lived in the west wing of Schomberg House, Pall Mall; here he soon acquired a large practice. He died of cancer in London on August 2nd, 1788, and was buried in Kew Churchyard.

136–'78. GROUP OF THE PRINCESSES CHARLOTTE AUGUSTA MATILDA, AUGUSTA SOPHIA, and ELIZABETH, elder daughters of King George III.

Canvas, 24½ by 17.

91–'79. CHARLOTTE (1744–1818), QUEEN OF GEORGE III.

Canvas, 28½ by 23½.

555–'82. CART-HORSES AT A DRINKING-TROUGH.

Canvas, 29½ by 35. *Jones Bequest.*

D. 19. JOHN JOSHUA KIRBY (1716–74), painter, Clerk of the Works, Kew Palace, and writer on perspective. Friend of Gainsborough, and buried near him in Kew churchyard.

This painting was formerly in the possession of Kirby's daughter, Mrs. Trimmer.

Canvas, 16½ by 11½. *Dyce Bequest.*

F. 9. THE PAINTER'S TWO DAUGHTERS, MARY, AFTERWARDS MRS. FISCHER, AND MARGARET ("PEGGY").

This painting was once in the possession of J. Jackson, R.A. Subsequently the two heads were divided, and afterwards again united, as they now appear.

Canvas, 16 by 25. *Forster Bequest.*

C.A.I. 109. LANDSCAPE WITH COWS.

Canvas, 23 by 29. *Ionides Bequest.*

526–'70. MRS. GAINSBOROUGH (?) WHEN YOUNG.

Attributed to Gainsborough.

Canvas, 30 by 24½. *In circulation.* *Parsons Bequest.*

See also MACLISE, Daniel, No. F. 22A.

GEDDES, Andrew, A.R.A.

Born at Edinburgh about 1789; was the son of an auditor of excise, and was educated at Edinburgh High School and University. Entered the Royal Academy Schools in 1807, but returned to Edinburgh a few years later. Was again in London in 1814; about this time he painted portraits of Sir D. Wilkie, Dr. Chalmers, and other notable persons. Geddes was on the Continent from 1828 to 1831. He exhibited at the British Institution and Royal Academy (from 1806), and was elected A.R.A. in 1832. He was an excellent but little known etcher. Died in London on May 5th, 1844.

75. A MAN SMOKING.

This picture is said to be a copy from a Dutch painting.

Panel, 15 by 12. *In circulation.* *Sheepshanks Gift.*

76. STUDY AFTER GIORGIONE.

Canvas, 9¾ by 9½. *In circulation.* *Sheepshanks Gift.*

GILBERT, Sir John, R.A., P.R.W.S.

Born at Blackheath on July 21st, 1817; was the son of an estate agent. With a view to entering his father's profession, he worked in an office near the Mansion House, and by using his opportunities of sketching uniforms and liveries, acquired a skill afterwards useful for his historical paintings. He was mainly a self-taught artist, but received some lessons from George Lance. He exhibited at the Royal Academy and elsewhere from 1838, was elected an Associate of the Old Water Colour Society in 1852, a full member in 1853, and President in 1872. He also became A.R.A. in 1872, and R.A. in 1876. Although he painted largely both in oil and water colours, he devoted much of his time during the earlier portion of his life to black and white drawings for book illustrations, etc. He died at Blackheath on October 5th, 1897, and was buried in Lewisham Cemetery.

1825–'00. DON QUIXOTE AND SANCHO PANZA.

"About this time, Don Quixote tampered with a labourer, a neighbour of his, and an honest man, but very shallow-brained. He said so much, used so many arguments, and promised him such great matters, that the poor fellow resolved to serve him as squire.

Among other things, Don Quixote told him he should dispose himself to go with him willingly, for some time or other such an adventure might offer, that an island be won in the turn of a hand, and he be left governor thereof."

Cervantes, *Don Quixote*, Part I, Book I, Chapter 7
(Jarvis's *Translation*, ed. 1840).

Canvas, 30 by 25. Signed, and dated 1840. *Ashbee Bequest.*

1856–'00. DON QUIXOTE DISPUTING WITH THE CURATE AND BARBER.

"He had frequent disputes with the priest of his village (who was a learned person and had taken his degrees in Siguenza), which of the two was the better knight, Palmerin of England, or Amadis de Gaul. But master Nicholas, barber-surgeon of the same town, affirmed, that none ever came up to the knight of the sun; and that if any one could be compared to him, it was Don Galaor, brother of Amadis de Gaul."

Cervantes, *Don Quixote*, Part I, Book I, Chapter 1
(Jarvis's *Translation*, ed. 1840).

Canvas, 27⅝ by 35½. Signed, and dated 1844. *Ashbee Bequest.*

GILL, Edmund.

Born in Clerkenwell on November 29th, 1820; was the son of a japanner, with whom he settled at Ludlow, Shropshire. Without receiving any regular instruction in art, he became a portrait painter. In 1841 he came to London, and in 1843 he entered the Royal Academy Schools. Afterwards he painted landscapes, especially in Wales, and from his views of cascades he won the name of "Waterfall Gill." He exhibited from 1868 to 1886. Died on May 14th, 1894, at Hackbridge, Carshalton.

1007–'86. ON THE LLEDR, NORTH WALES.

Canvas, 33¾ by 43¾. Signed, and dated 1864.

Dixon Bequest (Bethnal Green Museum).

GILPIN, Sawrey, R.A.

Born at Carlisle on November 11th, 1733; became a pupil of Samuel Scott, the marine painter. In 1758 he went to Newmarket to study the horse, and afterwards excelled in animal painting, principally in the portraiture of horses. He exhibited from 1762 with the Incorporated Society of Artists, of which he was for a time the President, and from 1786 to 1807 at the Royal Academy; he was elected A.R.A. in 1795, and R.A. in 1797. He died at Brompton on March 8th, 1807.

238. COWS IN A LANDSCAPE.

Canvas, 18 by 24½.

GLOVER, John.

Born at Houghton-on-the-Hill, Leicestershire, on February 18th, 1767; was the son of a small farmer. He was self-taught as an artist. In 1786 he was elected Master of the Free School at Appleby, but he removed to Lichfield in 1794; he had hitherto used water-colours, but now began to work in oils. Coming subsequently to London he became one of the early promoters of the Water Colour Society, and in 1815 was elected its President. He went to Paris during that year, and afterwards visited Switzerland and Italy. In 1817 he left the Water Colour Society, and in 1824 he was one of the founders of the Society of British Artists, Suffolk Street; he exhibited with that body until 1830. Suddenly he departed for Australia, and arrived at Swan River Settlement in March, 1831, and there followed his profession. He died at Launceston, Tasmania, on December 9th, 1849.

165–'80. A Hilly Landscape.
Canvas, 59½ by 94¼.

188–'81. A Mountainous Landscape.
Canvas, 21 by 28½.

GOOD, Thomas Sword.

Born at Berwick-on-Tweed on December 4th, 1789. Was brought up as a house painter, but subsequently devoted himself to art, and produced works in the style of Wilkie. Came to London in 1822 and exhibited at the Royal Academy and British Institution till 1833, when, having inherited some property, he gave up art and settled at Berwick. Here he died on April 15th, 1872.

1827–'00. Scotch Fishermen.
Panel, 11 by 14⅜. *Ashbee Bequest.*

GOODALL, Frederick, R.A.

Born in 1822; was the son of Edward Goodall, a line-engraver, noted for his illustrations after Turner. In 1838 he exhibited views of the Thames Tunnel at the Royal Academy. Early in his career he followed Wilkie, and depicted British village scenes, but after travelling in Egypt he painted pictures of the Nile and the Pyramids, and also gave his attention to biblical scenes and English landscapes. He became A.R.A. in 1852, R.A. in 1863, and Honorary Retired Academician in 1902. Died on August 28th, 1904, at 36, Goldhurst Terrace, Finchley Road, London.

512–'82. THE VILLAGE POST OFFICE.
Panel, 8 by 11½. Signed, and dated 1849. *Jones Bequest*

530–'82. THE BAGPIPER.
Panel, 11½ by 16. Signed, and dated 1847. *Jones Bequest.*

533–'82. THE DRINKING TROUGH.—Scene in Brittany.
Panel, 19½ by 16. Signed, and dated 1857. *Jones Bequest.*

534–'82. ARCHBISHOP CRANMER TAKEN TO THE TOWER.
Panel, 18 by 29½. Signed, and dated 1856. *Jones Bequest.*

546–'82. THE PEDLAR.
Panel, 7¾ by 6½. Signed, and dated 1849. *Jones Bequest.*

1000–'86. AN ARAB IMPROVISATORE.
Canvas, 21 by 14½. Signed, and dated 1872.
Dixon Bequest (*Bethnal Green Museum*).

See also COLLINS, W., R.A., No. 1393–'69.

GOSLING, William W.

A landscape painter, born in 1824. Exhibited from 1849 to 1883 at the British Institution, Royal Academy and Suffolk Street; became a Member of the Society of British Artists in 1853. Died at Wargrave, Berkshire, on December 6th, 1883.

503–'70. RIVER SCENE, with men in a punt.
Canvas, 20½ by 30. Signed. *In circulation.* *Parsons Bequest.*

GRAHAM, Thomas Alexander Ferguson.

Generally known as "Tom" Graham. Born in Orkney in 1840. Studied art under Robert Scott Lauder, R.S.A., at the Trustees' Academy, Edinburgh. Came in 1863 to London, where he lived for a time at Fitzroy Square with Pettie and Orchardson. Painted figure subjects and a few portraits. Chiefly exhibited at the Royal Academy (1863–1904). Died whilst on a visit to Edinburgh on December 24th, 1906.

15–'00. THE WAYFARERS.
Canvas, 29 by 45¾. Signed, and dated 1870.
Given by Mr. James Orrock, R.I.

1822–'00. THE LANDING STAGE.
Canvas, 12½ by 21⅛. Signed. *Ashbee Bequest.*

HAGHE, Louis.

Born at Tournai on March 17th, 1806; was the son of an architect. He came at an early age to England, and exhibited regularly from 1835 with the New Water

Colour Society (now the Royal Institute); he was its Vice-President for many years, and became its President in 1873; in 1884 he retired as Honorary President. He was also a Member of the Belgian and Antwerp Academies. Haghe found his favourite subjects in the old towns of Belgium and Northern France. He excelled in lithography, and for this branch of his work he received a gold medal at Paris in 1834. Haghe worked with his left hand, his right arm being useless. He died at 103, Stockwell Road, on March 9th, 1885.

631–'01. INTERIOR OF ST. PETER'S, ROME.

Unfinished.

Canvas, 55¼ by 46. Signed.

Given by Sir E. Durning-Lawrence, Bart.

HAINES, William Henry.

A landscape and subject painter, born on December 25th, 1811; exhibited from 1843 to 1884 at the Society of British Artists, British Institution, and Royal Academy (1848–81). He died on June 22nd, 1884.

1012–'86. VERY IMPORTANT.—A man writing at a table.

Panel, 10 by 8. Signed, and dated 1878.

Dixon Bequest (Bethnal Green Museum).

HALLS, John James.

Probably born at Colchester, where he painted portraits and historical subjects till he came to London in 1799. In 1813 he won a prize of £200 at the British Institution. He exhibited at the Royal Academy, 1791–1827, and at the British Institution till 1828. Died in 1834.

D. 78. EDMUND KEAN (1787–1833), tragic actor, as "Richard III."

"Painted for Lord Mountnorris" (on label behind).

Canvas, 93 by 57. *Dyce Bequest.*

HAMILTON, William, R.A.

Born, of Scottish parents, at Chelsea in 1751. R. Adam, the architect, by whom Hamilton's father was employed, assisted the son to visit Italy, where he studied under Zucchi. On his return in 1769, he entered as a student at the Royal Academy. He painted portraits and historical and subject pictures, and he designed for Boydell's Shakespeare, Macklin's Bible, Thomson's "Seasons," and an edition of the poets. His treatment

was light and conventional, but he was no doubt a fashionable artist, for he received 600 guineas for decorating the Lord Chancellor of Ireland's carriage, now in the Science and Art Museum, Dublin. From 1774 he was a constant exhibitor at the Royal Academy, and was elected A.R.A. in 1784, and R.A. in 1789. He died in Dean Street, Soho, on December 2nd, 1801, and was buried in St. Anne's Church, Soho, where there is a tablet to his memory.

655–'83. SCENE FROM "TWELFTH NIGHT."

Figures from left to right :—Maria, Olivia, Viola (in male costume).

Olivia. "Give me my veil : come, throw it o'er my face.
We'll once more hear Orsino's embassy.

Enter Viola.

Viola. The honourable lady of the house, which is she ?
Olivia. Speak to me ; I shall answer for her. Your will ?
Viola. Most radiant, exquisite and unmatchable beauty,—I pray you, tell me if this be the lady of the house, for I never saw her : I would be loath to cast away my speech, for besides that it is excellently well penned, I have taken great pains to con it. Good beauties, let me sustain no scorn."

Shakespeare, *Twelfth Night*, Act i, sc. 5.

Canvas, 31 by 21.

D. 75. JOHN PHILIP KEMBLE (1757–1823), actor, as "Richard III." in *Shakespeare's* "Richard III."

After Hamilton.

Canvas, 21¾ by 15¾. *Dyce Bequest.*

HANNAH, R.

Exhibited from 1842 to 1870, chiefly at the Royal Academy.

1040–'86. ETON COLLEGE FROM THE THAMES.

Paper, 20½ by 27½. *Dixon Bequest (Bethnal Green Museum).*

HARDY, David.

Exhibited domestic subjects at the Society of British Artists, British Institution, and Royal Academy, from 1855 until 1870.

F. 14. COTTAGE INTERIOR.

Millboard, 7¼ by 6. *Forster Bequest.*

HARDY, Frederick Daniel.

1035–'86. CHILDREN PLAYING AT DOCTORS.

Canvas, 17⅝ by 24. Signed, and dated 1863.
Dixon Bequest (Bethnal Green Museum).

F. 15. STILL LIFE.
Millboard, 7¾ by 11¾. *Forster Bequest.*

F. 16. SUNDAY AFTERNOON.
Panel, 7½ by 11¾. *Forster Bequest.*

HARLOW, George Henry.

Born on June 10th, 1787, in St. James's Street, London. He showed an early inclination for art, and was placed by his mother, the widow of a merchant formerly in China, with De Cort, and afterwards with S. Drummond, A.R.A. Subsequently he studied under Sir Thomas Lawrence, and caught his manner, but eventually he quarrelled with him. From 1804 to 1818 he was a regular exhibitor, mainly of portraits, at the Royal Academy. He also produced some historical paintings. In 1818 he went to Rome, where he copied Raphael's "Transfiguration" and was elected a Member of the Academy of St. Luke; but he returned to England in the following year, and died on February 4th, 1819. He was buried in St. James's Church, Piccadilly. A collection of 150 of his works was exhibited soon after his death.

454–'87. MR. ROBERT JONES.
Canvas, 29½ by 24½. Dated 1805.
Bequeathed by Mr. G. Harlow White.

455–'87. MISS ANNE HARLOW, sister of the painter.
Canvas, 22 by 18¾. *Bequeathed by Mr. G. Harlow White.*

HART, Solomon Alexander, R.A.

Born in April, 1806, at Plymouth; was the son of a Jewish goldsmith and mezzotint-engraver. When the latter removed to London in 1820, young Hart was apprenticed to Samuel Warren, the engraver; he entered the Royal Academy Schools in 1823. He exhibited at the Royal Academy from 1826, and was elected A.R.A. in 1835 and R.A. in 1840. He also exhibited at the British Institution for many years. Hart made a tour in Italy in 1841–2 for the purpose of sketching architecture and scenery. Succeeding Leslie as Professor of Painting to the Royal Academy, he filled that post from 1854–63; he was Librarian to the Academy from 1864 till his death, and was for some time Curator of the Painted Hall at Greenwich. Died unmarried at 36, Fitzroy Square, London, on June 11th, 1881.

61–'05. THE SCALA SANTA at the Benedictine Monastery of Subiaco, near Rome.
Canvas, 35¾ by 24½. *Bequeathed by Mr. L. Van Oven*

HAVELL, William.

Born at Reading on February 9th, 1782 ; was the son of a drawing master, and was educated at Reading grammar school. Having resolved to follow art he visited Wales, and exhibited a view of Carnarvon Castle at the Royal Academy in 1804. In the same year he became an original member of the Water Colour Society. In 1807 he went to Westmorland, where he made numerous sketches. He practised both in oils and water-colours and frequently exhibited at the Old Water Colour Society, Royal Academy, and elsewhere. After living awhile at Hastings, he was appointed in 1816 "artist" to Lord Amherst's embassy to China. He resigned this office and went in 1817 to India, where he practised portrait painting until 1825 and acquired some property. In 1827 he rejoined the Water Colour Society and visited Rome, Florence, and Naples. His early works helped materially to found the English school of water-colour painting. Died at 3, High Row, Kensington, December 16th, 1857.

3–'66. LANDSCAPE.
Canvas, 13½ by 20¼. *In circulation.*

209–'87. THE THAMES AT DATCHET FERRY.
Canvas, 4½ by 8¾.

870–'94. PORTRAIT OF THE PAINTER.
Canvas, 20 by 18. Painted in 1830. *Given by Mr. H. Allnutt.*

1833–'00. LANDSCAPE.
Panel, 8½ by 11⅝. *Ashbee Bequest.*

HAYDON, Benjamin Robert.

Born at Plymouth on January 26th, 1786. Became a student of the Royal Academy in 1805 and exhibited there from 1807 ; also contributed to the exhibitions of the British Institution, British Artists and Old Water Colour Society ; visited Paris and studied at the Louvre. He was twice awarded a premium of 100 guineas by the British Institution, and obtained high prices for pictures ; yet he was several times imprisoned for debt. He was distinguished by great enthusiasm for his art, and devoted himself principally to historical and sacred subjects on a grand scale. After a feverish and erratic career he was finally borne down by disappointment, and committed suicide on June 22nd, 1846.

252. CHRIST'S AGONY IN THE GARDEN.
Canvas, 120 by 84. *Given by Mr. J. C. Barratt.*

HAYLLAR, James.

1–'74. GRANVILLE SHARP (1735–1813), THE ABOLITIONIST, RESCUING A SLAVE FROM THE HANDS OF HIS MASTER.
Painted at the suggestion of Richard Cobden, M.P.
Canvas, 33⅝ by 43½. Signed, and dated 1864. *In circulation.*
Given by Mr. W. Hargreaves.

HAYTER, Sir George.

Born in St. James's Street, London, on December 17th, 1792; was a son of C. Hayter, portrait painter; became a student and medallist of the Royal Academy; exhibited there, 1809–38, and elsewhere till 1859. Was appointed Painter of Miniatures and Portraits to the Princess Charlotte and Prince Leopold of Saxe-Coburg in 1815; studied at Rome, 1816–19, and at a later period again in Italy; was elected Member of various Italian Academies. Became Principal Painter in Ordinary to Queen Victoria in 1841; was knighted in 1842 and was made a Knight of the Persian Order of the Lion and the Sun. He painted historical subjects, and numerous portraits. He died in Marylebone, on January 18th, 1871.

60–'72. THE ANGELS MINISTERING TO CHRIST.
Canvas, 67 by 53½. Signed, and dated 1849.
Given by Mr. Angelo C. Hayter.

HAYTER, John.

Born in 1800; was a son of C. Hayter, portrait painter, and a brother of Sir George Hayter. Exhibited from 1815 to 1879 at the Royal Academy, his first contribution being a portrait of "Master E. Landseer as a cricketer"; also exhibited at the British Institution, Suffolk Street, and elsewhere.

227–'71. VISCOUNTESS DUNGANNON (*d.* 1880).
Canvas, 93 by 69½. Signed, and dated 1839.
Given by Viscountess Dungannon.

HEAPHY, Thomas.

Born at St. John's Wood, London, in 1813; was a son of Thomas Heaphy (1775–1835), a painter. Exhibited at the Royal Academy, Society of British Artists, and

British Institution from 1831 to 1874. Painted portraits and historical and subject pictures; was elected a Member of the Society of British Artists in 1867; wrote a work on "The Likeness of Christ," and was a contributor to periodical literature. Died in London, on August 7th, 1873.

220–'90. THE LITTLE WOOD GATHERER.
Canvas, 17½ by 13½. Signed, and dated 1873.
Given by Mrs. Eliza Heaphy.

HEIGHWAY, Richard.

An occasional exhibitor of miniatures and rustic subjects at the Royal Academy between 1787 and 1793. He is said to have executed miniatures on glass, using the reverse for the painting, and producing a good effect on the front through the glass. He practised in London, Lichfield, and Shrewsbury.

233–'79. THE POULTRY SELLER.
Attributed to Heighway.
Canvas, 26 by 21½.

HELCKÉ, Arnold.

1042–'86. OFF THE BRIGHTON COAST; SMACKS ASHORE.
Canvas, 43 by 33¼. Signed, and dated [18]82.
Dixon Bequest (Bethnal Green Museum).

HERBERT, Wilfrid Vincent.

A son of J. R. Herbert, R.A. Exhibited from 1863 to 1891.

1009–'86. CARAVAN HALTING AT A WELL IN THE DESERT.
Canvas, 25½ by 44½. Signed, and dated 1863.
Dixon Bequest (Bethnal Green Museum).

HERING, George Edwards.

Born in London in 1805; was the son of a German bookbinder; began life as clerk in a bank, which he left to study art. He went to Munich in 1829 and to Venice, where he stayed two years; he afterwards visited the principal cities of Italy, and then the East. Subsequently he travelled through Hungary to the Carpathian Mountains. On returning to England he

published his "Sketches on the Danube." His favourite subjects were Italian views. He exhibited at the Royal Academy and other institutions from 1836. He died at Grove End Road, St. John's Wood, on December 18th, 1879, and was buried in Highgate Cemetery.

1399–'69. Bridge over a Stream.

Panel, 10½ by 19½. Signed, and dated 1847. *In circulation.*

Townshend Bequest.

1828–'88. Arona and the Castle of Angera, Lago Maggiore, Italy.

Canvas, 28½ by 50½. Signed, and dated 1856.

Given by Mrs. Charles Rivaz.

HILTON, William, R.A.

Born at Lincoln on June 3rd, 1786. Was the son of W. Hilton (d. 1822), a portrait painter. He became a pupil of J. R. Smith, exhibited at the Royal Academy from 1803, and entered as a student of the Royal Academy in 1806. He was elected A.R.A. in 1813, R.A. in 1819, and Keeper of the Royal Academy in 1827. In 1828 he married a sister of Peter De Wint. He painted historical, poetical, and sacred subjects. He died at 40, Upper Gower Street, on December 30th, 1839, and was buried in the churchyard of the Savoy, London.

257–'72. Samson and Delilah.

After Rubens.

Canvas, 52½ by 78. *Given by Mrs. Tatlock.*

HOARE, William, R.A.

Born at Eye, Suffolk, in 1706 ; was a pupil of Grisoni, an Italian painter living in London. He afterwards went to Rome and remained abroad nine years. On his return he practised at Bath, principally as a portrait painter, and became known as "Hoare of Bath." His works in crayons were highly esteemed, and he executed a few etchings. He was elected an original member of the Royal Academy in 1769 and he exhibited there from 1770 to 1779. He was the father of Prince Hoare, the painter and author. Died at Bath in December, 1792.

833–'73. Head of a Girl wearing a White Hat.

Canvas, 16⅞ by 13¼.

HODGES, William, R.A.

Born in London in 1744; was the son of a blacksmith. Having gained a little instruction in Shipley's drawing school, where he worked as an errand boy, he was taken by Richard Wilson, R.A., as a pupil and assistant, and subsequently became a scene-painter at Derby. He began to exhibit in 1766. He accompanied Captain Cook's second expedition as draughtsman, and returned at the end of three years, when he finished his drawings for the Admiralty, and superintended their engraving. He exhibited views of Tahiti, the Azores, etc., at the Royal Academy in 1776–8; afterwards he went to India under the patronage of Warren Hastings. Having made some money, he returned to England in 1784, and exhibited views of India, etc. from 1785; he was elected A.R.A. in 1786, and R.A. in 1787. In 1790 he collected sketches on the Rhine, and visited St. Petersburg. He established a bank at Dartmouth in 1795, but it failed and he lost all his money; he died at Brixham on February 27th, 1797.

43–'80. Ludlow Castle, Shropshire.

Canvas, 47 by 35. Signed, and dated "H. (17)73."

HOGARTH, William.

Born at West Smithfield, on December 10th, 1697; was the son of a schoolmaster. He was apprenticed to a silverplate engraver, named Gamble, and subsequently became an engraver on his own account. He produced many engravings, some of them as illustrations for books. In 1729 he married privately the daughter of Sir James Thornhill. Among his best-known series of pictures are "A Rake's Progress," the "Marriage à la Mode," and the "Election Series"; he also produced many portraits. In 1762 he quarrelled with Churchill the satirist, and with Wilkes, who attacked him in the "North Briton." He defended himself against them with caricatures. He died in Leicester Fields (now Leicester Square) on October 26th, 1764, and was buried at Chiswick.

589–'82. William Augustus, Duke of Cumberland (1721–65), son of George II.

Canvas, 18 by 13. *Jones Bequest.*

775–'65. Bust Portrait of a Lady.

Style of Hogarth.

16½ by 13½. *In circulation.* *Given by Mr. E. J. Albo.*

D. 21. The Affiliation.
Copy by John Collet, *q.v.*
Canvas, 17½ by 24. *Dyce Bequest.*

HOLBEIN, Hans, the younger.

Born at Augsburg about 1497; was a son of Hans Holbein, the elder; was probably instructed in art by his father. In 1514 he went with his brother Ambrose to Basel, where he designed title-pages and book-illustrations, besides painting numerous frescoes and other pictures. In 1526 he proceeded by way of Antwerp to England; here he met Sir Thomas More, and is said to have lived with him for a time at Chelsea. Holbein returned to Basel in 1528, but in 1531 he settled in England, where he acquired an extensive practice as a portrait painter. He paid his last visit to Basel in 1538. In 1539 he was commissioned by Henry VIII. to paint the portrait of Anne of Cleves; this historically famous work is now in the Louvre. Holbein died in London in October or November, 1543.

493–'82. Edward VI. (1537–53) when a Child.
By or *after* Holbein. Profile portrait.
Panel, 16½ by 12. *Jones Bequest.*

620–'82. Henry VIII. (1491–1547).
Attributed to Holbein.
Panel, circular, diam. 6½. *Jones Bequest.*

HOLDER, Edward Henry.

1037–'86. October in Surrey; children nutting.
Canvas, 15⅝ by 23⅝. Signed, and dated 1875.
Dixon Bequest (*Bethnal Green Museum*).

HOLLAND, James.

Born at Burslem, in Staffordshire, on October 17th, 1800; worked when a boy as a flower painter on china in the factory of James Davenport. First exhibited in 1815; came to London in 1819 and supported himself by painting flowers and by teaching; exhibited flower-pieces at the Royal Academy in 1824. He painted both in water-colours and in oils. After a visit to Paris in 1831, Holland took to landscape painting. He made several tours on the Continent. He became an Associate of the Old Water Colour Society in 1835 and a Member

in 1857, and was a Member of the Society of British Artists from 1842 to 1848. He died in London on February 12th, 1870.

79. NEAR BLACKHEATH.—Blackwall Reach from Charlton Fields.

Canvas, 19½ by 31½. *In circulation.* *Sheepshanks Gift.*

80. NYMWEGEN, with a broad expanse of river.

Canvas, 13 by 19⅝. *In circulation.* *Sheepshanks Gift.*

1912–'00. FLOWERS.

Panel, 13⅝ by 9⅝. *Ashbee Bequest.*

HOPPNER, John, R.A.

Born in Whitechapel, London, on April 4th, 1758; was at first a chorister in the Chapel Royal, but on his showing a strong inclination for art, King George III. enabled him in 1775 to become a student of the Royal Academy, where he gained the gold medal for oil painting in 1782. He began to exhibit at the Academy in 1780. At first he tried landscape-painting, but soon adopted portraiture as his profession, and gradually obtained a large practice; he succeeded best in his portraits of ladies and children. Hoppner became portrait painter to the Prince of Wales about 1789, and was elected A.R.A. in 1793, and R.A. in 1795. Some of his finest works are at St. James's Palace. He died on January 23rd, 1810, and was buried in the cemetery of St. James's Chapel, Hampstead Road.

1439–'74. MISS MARY LINWOOD, artist in needlework (1755–1845).

Miss Linwood's exhibition in Leicester Square, London, was for many years an attractive resort. It consisted of nearly 100 pictures in worsted work, copies from paintings by the best masters. The largest of these was finished by Miss Linwood when in her 75th year. At her death the collection was sold by auction, but the "Salvator Mundi," copied from Carlo Dolci, she bequeathed to Queen Victoria. *See* the portrait of Napoleon I, by Miss Linwood, in the Museum.

Canvas, 36 by 28. *Bequeathed by Miss Ellen Markland.*

HORSLEY, John Callcott, R.A.

Born in London on January 29th, 1817; was the son of William Horsley, the musical composer, and a great-nephew of Sir A. W. Callcott, R.A. Entered the Royal Academy Schools in 1831, exhibited at the British Institution from 1837 and at the Royal Academy from

1839 to 1896, and became head master of the School of Design, Somerset House. He won two prizes in the Westminster Hall competition for decorating the Houses of Parliament, and painted "The Spirit of Religion" for the House of Lords. His subjects were largely suggested by Dutch genre painters, and he excelled in homely themes. He was elected A.R.A. in 1855, and R.A. in 1864, and acted as Treasurer from 1882 till 1897, when he became an Honorary Retired Academician. He died on October 18th, 1903, at 1, High Row, Kensington.

81. THE CONTRAST: YOUTH AND AGE.—An old man and a child entering the chancel door of a church.

Exhibited at the Royal Academy, 1840.

Panel, 18 by 16. Signed, and dated 1839. *Sheepshanks Gift.*

82. WAITING FOR AN ANSWER.—A retainer, waiting for an answer for his master from the lady of the house, is seeking a reply to his own question to the maid.

Exhibited at the British Institution, 1841.

Panel, 16½ by 22. *Sheepshanks Gift.*

83. THE RIVAL PERFORMERS.—A young page playing on a flageolet, and a canary.

Exhibited at the British Institution, 1839.

Panel, 16 by 18. Signed, and dated 1839. *Sheepshanks Gift.*

HOUGHTON, Arthur Boyd.

Born in 1836; was the son of a captain in the Indian navy; first became known by his clever illustrations for such books as Dalziel's "Arabian Nights"; drew also for *Fun*, the *Graphic*, etc.; painted both in oils and water-colours and exhibited from 1859 to 1874, chiefly at the Royal Academy and Old Water-Colour Society, becoming an Associate of the latter in 1871. Died at 162, King Henry's Road, South Hampstead, on November 23rd, 1875.

1844–'00. SCENE FROM "DON QUIXOTE" (*Cervantes*).—Don Quixote and Rosinante reposing under a tree.

Canvas, 9½ by 11⅝. *Ashbee Bequest.*

HOWARD, Henry, R.A.

Born on January 31st, 1769; studied art under Philip Reinagle, R.A.; entered the Royal Academy Schools in 1788 and received a gold medal for his "Caractacus" in 1790. In 1791 he visited Italy, and associated with

Flaxman at Rome. He returned to England in 1794, began to exhibit regularly at the Royal Academy in 1795, was elected A.R.A. in 1800, R.A. in 1803, Secretary of the Royal Academy in 1811, and Professor of painting in 1833. His subjects were chiefly of a classical and poetical character but include landscapes, portraits and genre scenes; he also executed book-illustrations. In 1843 he won a prize of £100 in the Westminster Hall competition. Died at Oxford on October 5th, 1847.

242. PEASANTS OF SUBIACO RETURNING FROM THE VINEYARD ON A HOLIDAY.—A group of figures (life size) descending a mountain road.

Exhibited at the Royal Academy, 1808.

Canvas, 94 by 58.

245. SABRINA,

'That with moist curb sways the smooth Severn stream,"

and—

——— "the nymphs that nightly dance
Upon thy streams with wily glance."—Milton's *Comus*.

Exhibited at the Royal Academy, 1821.

Canvas, 45 by 56½. *In circulation.* *Given by Sir W. Tite.*

1397–'69. PYGMALION.

Canvas, 20 by 24. *In circulation.* *Townshend Bequest.*

HUGHES, Edward.

1016–'86. PEASANT WOMAN OF BRITTANY.

Canvas, 9¾ by 7¾. Signed, and dated 1861.

Dixon Bequest (Bethnal Green Museum).

HUME, Miss Amelia. *See* **Long, Mrs. Amelia.**

HUME, Mrs. Edith.

1008–'86. COAST SCENE, WITH GROUP OF GIRLS; EVENING.

Canvas. 19½ by 29½. Signed.

Dixon Bequest (Bethnal Green Museum).

HUNT, William Henry.

Born at 8, Old Belton Street (now Endell Street), Long Acre, on March 28th, 1790. Was apprenticed to John Varley. In 1808 he was admitted as a student

of the Royal Academy, where he had exhibited oil pictures in the previous year. He was one of the young painters befriended by Dr. Monro. In 1814 he first exhibited at the Water-Colour Society, of which he was elected an Associate in 1824, and a Member in 1826. He exhibited at the Society's exhibitions nearly 800 works and sketches. His best works, especially his fruit and flower subjects, are rich and harmonious in colour, and his figures, particularly his country boys and girls, are frequently full of quaint humour. He was elected a Member of the Royal Academy, Amsterdam. He was of delicate health from childhood, and lived much at Hastings. Died at 62, Stanhope Street, Hampstead Road, London, on February 10th, 1864.

440–'87. LANDSCAPE with elm trees and a farm building, said to have been near Bayswater, about 1810.

Millboard, 5 by 7¼.

IBBETSON, Julius Caesar.

Born at Scarborough on December 29th, 1759. His paintings usually represent English landscape enlivened with figures; he also painted animals with great skill. Died at Masham, Yorkshire, on October 13th, 1817.

239. TIGERS IN A JUNGLE.

Canvas, 24½ by 20½. *In circulation.*

247. JACK IN HIS GLORY.—A pair horse hackney coach being driven by some drunken sailors.

On the back of the picture is a written description, concluding with "A Real Scene, painted by Julius Ibbetson, 1795, for Mr. Watson, Kingston-upon-Hull."

Panel, 17¾ by 24.

205–'72. LANDSCAPE, WITH RUSTIC BRIDGE AND STREAM.

Canvas, 15 by 23.

972–'72. THE MERMAID'S HAUNT.

Panel, 14¾ by 19. Signed.

377–'88. CONWAY CASTLE, NORTH WALES.—Moonlight effect.

Canvas, 13½ by 17¾. Signed, and dated 1794.

D. 56. RYDAL BRIDGE, WESTMORLAND.

Attributed to Ibbetson.

Canvas, 17½ by 23½. *Dyce Bequest.*

JACKSON, John, R.A.

Was the son of a tailor at Lastingham, in Yorkshire, where he was born on May 31st, 1778, and subsequently apprenticed to his father's trade; he is said to have received instruction in art from the local schoolmaster. He painted miniatures at York at the age of 19, exhibited at the Royal Academy from 1804, and through the kind patronage of Sir George Beaumont was enabled to become a student of the Royal Academy in 1805. He chose portraiture as his profession, and was elected A.R.A. in 1815, and R.A. in 1817; he subsequently visited Italy with Sir F. Chantrey, for whom he painted a portrait of Canova. Died at St. John's Wood on June 1st, 1831.

84. PORTRAIT OF THE PAINTER.

Canvas, 30 by 25. The canvas is reversed, and the picture is painted on the unprimed side. *Sheepshanks Gift.*

85. CHARLES, SECOND EARL GREY (1764–1845).—A three-quarter face portrait, life size, of the distinguished Reform peer.

Canvas, 30 by 25. This picture has become injured from being painted with asphaltum. *Sheepshanks Gift.*

JONES, George, R.A.

Born in London in 1786; was a son of John Jones, the engraver. Became a student of the Royal Academy in 1801. Held a commission in the militia during the Napoleonic wars. Exhibited at the Royal Academy (1803–69) and British Institution; received premiums of 200 guineas each at the British Institution in 1820 and 1822 for pictures of the Battle of Waterloo; was elected A.R.A. in 1822 and R.A. in 1824; acted as Librarian to the Academy from 1834 to 1840 and as Keeper from 1840 to 1850. Was one of Turner's executors. His paintings included genre subjects, portraits, landscapes and battle-pieces. Died in London in 1869.

311–'05. JOHN NEWTON, father of the donor, in the uniform of captain in the Staffordshire militia.

Canvas 36 by 28. *Given by Miss Anna Newton.*

JUTSUM, Henry.

Born in London in 1816; first exhibited at the Royal Academy in 1836; became a pupil of Stark in 1839; was elected an Associate of the New Water Colour Society (now the Royal Institute) in 1843, but withdrew

in 1848, and afterwards painted almost exclusively in oil. Exhibited landscapes with figures at the British Institution, Royal Academy, British Artists, etc., till the year of his death; died at Hamilton Terrace, St. John's Wood, London, on March 3rd, 1869.

1419–'69. The Foot Bridge.
Canvas, diam. 19¼. *In circulation.* *Townshend Bequest.*

KAUFFMANN, Maria Anna Angelica Katharina, R.A.

Born at Chur, Switzerland, on October 30th, 1741; was the daughter of a Swiss portrait painter. Went with her father to Italy, and received much encouragement there as a portrait painter. Came to England in 1765 with the wife of the British ambassador at Venice. In 1768 she was nominated one of the foundation members of the Royal Academy. In the same year she was deceived into a marriage with the valet of Count de Horn, who passed himself off as his master; but the impostor was finally induced to take himself off to Germany. Her second husband was Zucchi, a Venetian painter long resident in England, and in 1782 she retired with him and her father to Rome, where she lived for 25 years in great popularity. Angelica Kauffmann's works — chiefly portraits and classic subjects — are numerous, and many of them were engraved. She decorated a room for Queen Charlotte at Frogmore, still called the "Flower Room," and her decorative work is to be seen in houses in London and elsewhere. Died at Rome on November 5th, 1807.

579–'75. Emma Hart (about 1761–1815), Lady Hamilton.
Canvas, 18 by 13⅜. Painted at Naples, 1796.

23–'86. A Sleeping Nymph watched by a Shepherd.
Copper, oval, 12¾ by 15. Signed.

24–'86. A Nymph drawing her Bow on a Swain.
Copper, oval, 12⅜ by 15. Signed.

D. 741. Sketch of Classical Figures.
Paper, 11½ by 10. *Dyce Bequest.*

KING, Haynes, R.B.A.

Born in Barbados in 1831. Exhibited from 1855, chiefly with the Society of British Artists, of which he was elected a Member in 1864, but also at the Royal Academy (from 1865) and the British Institution. Was

accidentally killed on the Metropolitan Railway at the Swiss Cottage Station, Finchley Road, London, on May 17th, 1904.

1024–'86. JEALOUSY AND FLIRTATION.—Cottage interior, with three figures.

Canvas, 27¾ by 35¾. Signed, and dated 1874.

Dixon Bequest (*Bethnal Green Museum*).

KNELLER, Sir Godfrey, Bart.

Born at Lübeck on August 8th, 1646. Was a pupil at Amsterdam of Bol and Rembrandt; studied also in Italy under Maratti and Bernini. Went to Hamburg in 1673, settled in London in 1674, and remained here till his death. Lived in Covent Garden, and in the house afterwards called Kneller Hall, near Twickenham. Painted the portraits of many eminent persons of his time, including the "Kit-Cat Club," and the "Beauties" now at Hampton Court; was painter to Charles II., James II., William III., Queen Anne and George I.; was knighted by William III. and created a baronet by George I. Died on November 7th, 1723, and was buried in Twickenham Church; a stone in the churchyard wall shows he was churchwarden in 1713. There is a monument to his memory in Westminster Abbey.

D. 12. PORTRAIT OF THE PAINTER.

Canvas, oval, 21 by 17¼. *Dyce Bequest.*

599–'82. PORTRAIT OF A LADY.—Blue drapery.

Style of Kneller.

Canvas, 29 by 25½. *Jones Bequest.*

314–'05. CAPTAIN THOMAS CHURCH.

Attributed to Kneller.

Canvas, 30 by 25. *Given by Miss Anna Newton.*

315–'05. MRS. CHURCH, *née* FREND, wife of Captain Thomas Church.

Attributed to Kneller.

Canvas, 30 by 25. *Given by Miss Anna Newton.*

D. 65. THOMAS BETTERTON (about 1635–1710), actor.

After Kneller.

Canvas, 10¾ by 8¼. *Dyce Bequest.*

LAMBERT, George.

Born in Kent in 1710. Was a pupil of John Wootton. Became a scene-painter, and in 1736 was principal

painter at Covent Garden Theatre. Was the first President of the Incorporated Society of Artists, and a friend of Hogarth. Treated landscape with picturesque effect. Died on November 30th, 1765.

1431–'70. DIOGENES THROWING AWAY HIS BOWL.
Copy of an original by Nicolas Poussin.
Canvas, 39½ by 49¾. Signature almost illegible.

LANCE, George.

Born at Little Easton, near Colchester, on March 24th, 1802. He was for some time a pupil of Haydon, and studied in the schools of the Royal Academy. He exhibited from 1828 to the time of his death at the British Institution, Royal Academy, Suffolk Street and the New Water Colour Society (now the Royal Institute). Although especially eminent as a painter of still life, he from time to time also produced subject pictures. Died at Sunnyside, near Birkenhead, on June 18th, 1864.

86. FRUIT.—A melon, grapes, plums, and filberts.
Exhibited at the British Institution, 1843.
Canvas, 14 by 17. Signed, and dated 1842.
Shrepshanks Gift.

107–'73. PORTRAIT OF THE PAINTER.
Panel, 17½ by 13½. About 1830. *In circulation.*

895–'77. FRUIT PIECE.
Canvas, 33½ by 43¾. Signed, and dated 1848, 1849.
Bequeathed by Mr. C. T. Maud.

D. 82. THE REV. WILLIAM HARNESS (1790–1869), editor of Shakespeare, reviewer, preacher.
Panel, 7¼ by 6. *Dyce Bequest.*

LANDSEER, Charles, R.A.

An elder brother of Sir E. Landseer; was born in 1799, and was instructed by his father, John Landseer, A.E., and by Haydon. In 1816 he became a student of the Royal Academy, where he first exhibited in 1828; in 1837 he was elected an Associate, and in 1845 an Academician. From 1851 to 1873 he was Keeper in the Antique School of the Royal Academy. He made many sketches in Portugal and South America. Died on July 22nd, 1879, bequeathing £10,000 to the Academy for the foundation of scholarships.

103. THE TEMPTATION OF ANDREW MARVELL.—Lord Danby offering a bribe of 1,000 guineas to the Member for Hull.

"Andrew Marvell represented Kingston-upon-Hull in the Parliaments of Charles the Second's time, and the Merry Monarch was much delighted with his lively conversation. On the morning after an evening spent in Marvell's society, the King sent the Lord Treasurer Danby with a particular message from himself, and to request his acceptance of 1,000 guineas. Marvell lodged on the second floor in a court near the Strand; his Lordship found him writing, and delivered his errand. 'Pray what had I for dinner yesterday?' said Marvell, appealing to the servant. 'A shoulder of mutton, sir.' 'And what have I to-day?' 'The remainder, hashed.' 'And to-morrow, my Lord, I shall have a sweet blade-bone broiled; and I am sure, my Lord, His Majesty will be too tender in future to bribe a man with golden apples, who lives so well on the viands of his native country.' The Lord Treasurer withdrew with smiles, and Andrew Marvell sent to his bookseller for the loan of a guinea."

Exhibited at the Royal Academy, 1841.

Double canvas, 40 by 50. *Sheepshanks Gift.*

104. MARIA.—Seated on the roadside and holding her little dog by a string

"When we had got within half a league of Moulines, at a little opening in the road, leading to a thicket, I discovered poor Maria sitting under a poplar. She was sitting with her elbow in her lap, and her head leaning on one side within her hand:—a small brook ran at the foot of the tree. She was dressed in white, and much as my friend described her, except that her hair hung loose, which before was twisted with a silken net.—She had superadded likewise, to her jacket, a pale green riband, which fell across her shoulder to the waist; at the end of which hung her pipe.—Her goat had been as faithless as her lover; and she had got a little dog in lieu of him, which she kept tied by a string to her girdle."

Sterne, *Sentimental Journey.*

The dog is said to have been painted by Sir Edwin Landseer.

Canvas, 22 by 18½. *Sheepshanks Gift.*

105. THE HERMIT.

"Far in a wild, unknown to public view,
From youth to age a reverend hermit grew;
The moss his bed, the cave his humble cell,
His food the fruits, his drink the crystal well:
Remote from men, with God he passed the days,
Prayer all his business, all his pleasure praise."

Thomas Parnell, *The Hermit.*

Exhibited at the Royal Academy, 1841.

Canvas, 22 by 18. *Sheepshanks Gift.*

LANDSEER, Sir Edwin Henry, R.A.

The youngest son of John Landseer, A.E.; was born in London on March 7th, 1802, and was very early taught to draw by his father, his taste leading him from the first to the study of animals. He exhibited at the

Royal Academy in 1815 and became a student there in 1816; in 1826 he was elected an Associate, and in 1831 an Academician. He accompanied Leslie in 1824 on a tour through the Highlands of Scotland, and visited Sir Walter Scott. In 1850 he was knighted. He declined the office of President of the Royal Academy, on the death of Eastlake in 1865. Many of the engravings and other reproductions of Landseer's animal paintings became very popular. He was also a sculptor, and the lions at the base of the Nelson Monument in Trafalgar Square are his most conspicuous work; they were completed in 1869. He died in London, at 18, St. John's Wood Road, on October 1st, 1873, and was buried in St. Paul's Cathedral.

87. A Highland Breakfast.

Exhibited at the Royal Academy, 1834.

Panel, 20 by 26. *Sheepshanks Gift.*

88. The Drover's Departure.—A scene in the Grampians.

Exhibited at the Royal Academy, 1835.

Double canvas, 49½ by 75¼. *Sheepshanks Gift.*

89. The Dog and the Shadow.

Exhibited at the British Institution, 1826.

Panel, 18 by 22. Signed, and dated 1822.

Sheepshanks Gift.

90. A Fireside Party.

Painted from the dogs of Malcolm Clarke, Esq., of Inverness, said to be the original Peppers and Mustards described by Sir Walter Scott in "Guy Mannering," Chapters 22 and 23. Exhibited at the British Institution, 1829.

Panel, 10 by 14. *Sheepshanks Gift.*

91. There's no Place like Home.

Exhibited at the British Institution, 1842.

Canvas, 25 by 29¾. *Sheepshanks Gift.*

92. The Twa Dogs.

"Upon a bonnie day in June,
When wearing thro' the afternoon,
Twa dogs, that were na thrang at hame,
Foregather'd ance upon a time.
——Wi' daffin weary grown,
Upon a knowe they sat them down,
An' there began a lang digression
About the lords o' the creation."

Burns, *The Twa Dogs.*

Canvas, 16¾ by 21. Signed and dated 1822.

Sheepshanks Gift.

93. THE OLD SHEPHERD'S CHIEF MOURNER.—The shepherd's dog by the coffin of its late master.

Exhibited at the Royal Academy, 1837.

Panel, 18 by 24. *Sheepshanks Gift.*

94. A JACK IN OFFICE.—A surly cur guards a dog's meat barrow surrounded by other dogs.

This picture was treated as a political caricature by "H.B.," the parody being almost as clever as the work which originated it. Exhibited at the Royal Academy, 1833.

Panel, 19¾ by 26. *Sheepshanks Gift.*

95. TETHERED RAMS watched by two sheep dogs.

Exhibited at the Royal Academy, 1839.

Panel, 18 by 24. *Sheepshanks Gift.*

96. SANCHO PANZA AND DAPPLE. — *Cervantes*, "Don Quixote."

Panel, 7½ by 6¼. Signed, and dated 1824. *Sheepshanks Gift.*

97. THE ANGLER'S GUARD.—A Newfoundland dog and a white Italian greyhound watching the fish basket and utensils of an angler.

Exhibited at the British Institution, 1824.

Panel, 5 by 5¾. *Sheepshanks Gift.*

98. A NAUGHTY CHILD.—A little boy in the "sulks" squeezed up beside a doorpost.

Exhibited at the British Institution, 1834.

Millboard, 15 by 11. *Sheepshanks Gift.*

99. SUSPENSE.—A bloodhound watching at a closed door.

Exhibited at the British Institution, 1834.

Panel, 27½ by 35¾. *Sheepshanks Gift.*

100. COMICAL DOGS.—Two wiry-haired terriers, one with a Scotch bonnet on its head; the other wears a cap and has a short pipe in its mouth.

Exhibited at the British Institution, 1836.

Panel, 27½ by 30. *Sheepshanks Gift.*

101. YOUNG ROEBUCK AND ROUGH HOUNDS.

Exhibited at the British Institution, 1840.

Panel, 21 by 17. *Sheepshanks Gift.*

102. THE EAGLE'S NEST.

Exhibited at the British Institution, 1834.

Millboard, 10 by 14. *Sheepshanks Gift.*

508–'82. THE STONEBREAKER AND HIS DAUGHTER

Panel, 18 by 23. *Jones Bequest.*

535–'82. Lady Blessington's Dog.

Panel, 11½ by 15. Signed, and dated 1832. *Jones Bequest.*

852–'94. Lion.—A Newfoundland dog, the property of the late W. H. de Merle, Esq.

Painted in 1823.

Canvas, 59 by 77. *Bequeathed by Mrs. Ann de Merle.*

F. 18. Sketch in the Highlands.—A shepherd and his flock.

Painted in 1837, and presented after the painter's death by the family to Mr. Forster.

Panel, 9¾ by 13½. *Forster Bequest.*

F. 38. Shakespeare's House, Stratford-upon-Avon.

Painted by Henry Wallis, R.W.S.; the dog, heron, &c., were added by Landseer.

Canvas, 25¾ by 19½. *Forster Bequest.*

LANDSEER, George.

Born about 1834; was the son of Thomas Landseer (1795–1880) and a nephew of Charles and Edwin Landseer. Exhibited from 1850 to 1858 at the Royal Academy, British Institution, and Suffolk Street. Went to India in the fifties and painted Indian views and portraits of prominent natives. Died in London in 1878.

I.S. 41¾–'81. Native Princes arriving in Camp for the Imperial Assemblage at Delhi, 1877.

Canvas, 23¼ by 41½. *Given by Mrs. George Landseer. Exhibited in the Indian Section of the Museum.*

LAWRENCE, Sir Thomas, P.R.A.

Born at Bristol on May 4th, 1769. His father was landlord of the White Lion Inn in that city, and afterwards of the Black Bear, Devizes. Lawrence was noted as a child for his skill in drawing likenesses; he was instructed by W. Hoare, R.A., of Bath, and at an early age received from the Society of Arts their silver palette; he became a student of the Royal Academy in 1787, was elected A.R.A. in 1791 and R.A. in 1794, and succeeded Reynolds as painter to George III. At the Peace of 1814 he painted the portraits of illustrious persons, which are now at Windsor. He went in a professional capacity to the Congress at Aix-la-Chapelle, and visited Vienna, and Rome. He was knighted in 1815, and succeeded West as President of the Royal Academy in 1820. He died on January 7th, 1830, and was buried in St. Paul's Cathedral.

504–'70. HEAD OF AN OLD LADY.
Unfinished sketch.
Canvas, 23 by 19¾. *In circulation.* *Parsons Bequest.*

1359–'74. SIR CODRINGTON EDMUND CARRINGTON (1769–1849), Chief Justice of Ceylon.
Painted in 1801 or 1802.
Canvas, 29¼ by 24⅜. *Bequeathed by Miss L. M. Carrington.*

1360–'74. PAULINA, FIRST WIFE OF SIR CODRINGTON EDMUND CARRINGTON.
Painted in 1801 or 1802.
Canvas, 29¼ by 24⅜. *Bequeathed by Miss L. M. Carrington.*

121–'77. CAROLINE OF BRUNSWICK (1768–1821), QUEEN OF GEORGE IV., standing in a landscape.
Canvas, 49½ by 39⅜. Dated at back 1798. *In circulation.*
Bequeathed by Mrs. White.

1909–'00. HEAD OF A LADY.
Panel, 10½ by 7½. *Ashbee Bequest.*

F. 19. THOS. WENTWORTH (1593–1641), FIRST EARL OF STRAFFORD, STATESMAN, AND HIS SECRETARY, SIR PHILIP MAINWARING (1589–1661).
After Van Dyck, *q.v.*
Panel, 12 by 13. *Forster Bequest.*

374–'72. HEAD OF A LADY.
Copy by John Wood (1801–70), *q.v.*
Canvas, oval, diam. 15. *In circulation.*

375–'72. HEAD OF A LADY.
Copy by John Wood (1801–70), *q.v.*
Canvas, oval, diam. 16. *In circulation.*

D. 73. JOHN PHILIP KEMBLE (1757–1823), actor, as "Coriolanus."
After Lawrence.
Canvas, 29½ by 18. *Dyce Bequest.*

LEADER, Benjamin Williams, R.A.

1003–'86. ROCKY LANDSCAPE, with a torrent and water-wheel.
Canvas, 47 by 71. Signed, and dated 1875.
Dixon Bequest (Bethnal Green Museum).

1830–'00. BETTWS-Y-COED.
Millboard, 6⅜ by 9⅛. Signed. *Ashbee Bequest*

LEE, Frederick Richard, R.A.

Born at Barnstaple, Devonshire, in 1799; entered the army and went through a campaign in the Netherlands. He retired from the service on account of ill health, and took up painting; his subjects were usually landscapes, but he also executed pictures of still life. He entered the Royal Academy Schools in 1818, exhibited from 1822 to 1870 at the British Institution, Royal Academy, and Suffolk Street, and became A.R.A. in 1834, R.A. in 1838, and Honorary Retired Academician in 1871. Latterly he sometimes painted in conjunction with T. Sidney Cooper, R.A. Died at Vleesch Bank, Herman Station, in the Division of Malmsey, South Africa, on June 5th, 1879.

106. NEAR REDLEAF, KENT.—A sketch on the Medway.

Panel, 8½ by 11½. *In circulation.* *Sheepshanks Gift.*

107. GATHERING SEAWEED.—A wide expanse of shore, probably on the Lincolnshire coast.

Exhibited at the Royal Academy, 1836.

Canvas, 30 by 36. Signed, and dated 1836. *Sheepshanks Gift.*

108. A DISTANT VIEW OF WINDSOR.—From St. George's Hill.

Millboard, 10 by 14. *Sheepshanks Gift.*

1827–'88. WOODED GLEN, with cattle standing in a stream.

Painted in conjunction with T. Sidney Cooper, R.A., *q.v.*

Canvas, 29½ by 41½. Signed by both artists, and dated 1860.

Given by Mrs. Charles Rivaz.

LEGROS, Alphonse.

818–'77. HILLY LANDSCAPE.

Time study, painted before the students of the Slade School at University College, London, in 1877.

Canvas, 30 by 19¾. *In circulation.* *Given by the Painter.*

820–'77. HEAD OF A MAN, looking upwards.

Time study, painted before the students of the Slade School at University College, London, in 1877.

Canvas, 18½ by 15⅝. *In circulation.* *Given by the Painter.*

821–'77. HEAD OF A MAN, looking upwards and sideways.

Time study, painted before the students of the Slade School at University College, London, in 1877.

Canvas, 21 by 17¾. *In circulation.* *Given by the Painter.*

822–'77. HEAD OF A MAN, looking downwards.

Time study, painted before the students of the Slade School at University College, London, in 1877.

Canvas, 18½ by 15⅝. *In circulation. Given by the Painter.*

823–'77. HEAD OF A MAN, looking upwards and sideways.

Time study, painted before the students of the Slade School at University College, London, in 1877.

Canvas, 21 by 17¾. *In circulation. Given by the Painter.*

402–'78. BUST PORTRAIT OF A MAN; three-quarter face.

Time study, painted before the students of the Slade School at University College, London, in 1877.

Canvas, 22½ by 16¾. *In circulation. Given by the Painter.*

403–'78. A NUDE MAN WRITING; profile view.

Time study, painted before the students of the Slade School at University College, London, in 1878.

Canvas, 30 by 24. *In circulation. Given by the Painter.*

369–'80. PROFESSOR HUXLEY, F.R.S. (1825–95), scientist.

Sketch portrait, nearly full face.

Canvas, 18½ by 14½. Painted in 1879.

In circulation. Given by the Painter.

370–'80. SIR EDWARD COLEY BURNE-JONES, BART., A.R.A., R.W.S. (1833–98), painter.

Sketch portrait, three-quarter face.

Canvas 19¾ by 14½. Painted in 1879.

In circulation. Given by the Painter.

371–'80. ROBERT BROWNING (1812–89), poet.

Sketch portrait, profile.

Canvas, 19¼ by 14. Painted in 1879. *Given by the Painter.*

372–'80. PROFESSOR JOHN MARSHALL, F.R.S. (1818–91), surgeon.

Sketch portrait, full face.

Canvas, 17½ by 13½. Painted in 1879.

In circulation. Given by the Painter.

896–'92. GEORGE WALLIS, F.S.A. (1811–91), Keeper of the Art Collections in the South Kensington (now Victoria and Albert) Museum from 1863 to 1891.

Canvas, 20½ by 16. *Given by the Painter.*

C. A. I. 23. A MAY SERVICE FOR YOUNG WOMEN.

Canvas, 42¼ by 57¾. Signed, and dated 1868. *Ionides Bequest.*

C. A. I. 24. THE TINKER.

Exhibited at the Brussels International Exhibition of 1897.

Canvas, 46 by 55. Signed. *Ionides Bequest.*

C. A. I. 27. LANDSCAPE, WITH STREAM AND HILLS.
Paper stretched on canvas, 30 by 50. Signed, and dated 1882.
Ionides Bequest.

C. A. I. 28. LANDSCAPE, WITH ROAD OVER A HILL.
Paper stretched on canvas, 31 by 53. Signed. *Ionides Bequest.*

C. A. I. 30. THE CONFESSION.
Paper, 16½ by 12¼. *Ionides Bequest.*

LEIGHTON OF STRETTON, Lord, P.R.A.

Frederic Leighton was born at Scarborough in 1830, and was the son of a physician. After receiving an all-round education, he studied art at Frankfort under Steinle, and at Brussels, Paris, and Rome. In 1852 he began to work independently and spent the next three years at Rome. His "Cimabue's Madonna carried through Florence," appeared at the Royal Academy in 1855 and took England by storm. Leighton settled in London in 1860, though he frequently travelled abroad; he was elected A.R.A. in 1864 and R.A. in 1868, and attained the Presidency of the Royal Academy in 1878. His rich abundant work 'represents the idealism of the Greek genius without its pessimism.' Among his paintings are the following :—"Hercules Struggling with Death," "The Bath of Psyché," "The Triumph of Music," and the remarkable "Elijah in the Wilderness." His essays in sculpture, such as an "Athlete Struggling with a Python," show remarkable vigour. Leighton's last and perhaps greatest painting, "Clytie," was unfinished when he died on January 25th, 1896. He was buried in St. Paul's Cathedral.

992–'73. INDUSTRIAL ART AS APPLIED TO WAR.—Sketch of a design executed on the wall of one of the large lunettes in the Victoria and Albert Museum.
Canvas, 19⅛ by 38¾.

993–'73. INDUSTRIAL ART AS APPLIED TO PEACE.—Sketch of a design executed on the wall of one of the large lunettes in the Victoria and Albert Museum.
Canvas, 16 by 36.

296–'07. INDUSTRIAL ART AS APPLIED TO WAR.
Enlargement in monochrome of No. 992–'73.
Canvas, 76 by 177.

297–'07. INDUSTRIAL ART AS APPLIED TO PEACE.
Enlargement in monochrome of No. 993–'73.
Canvas, 75¾ by 175½.

LELY, Sir Peter.

Born in 1617 or 1618 at Soest, in Westphalia; was the son of a captain of infantry. Studied art under De Grebber at Haarlem. Came to England in 1641,

and at first executed landscapes with figures, but subsequently took to portraiture in the style of Vandyck. For more than 30 years he stood alone as the popular artist in England, and painted the portraits of many eminent persons. Charles II. appointed him his principal painter, and created him a baronet. A set of "Beauties" by him is at Hampton Court. From 1662 Lely lived in the Piazza, Covent Garden. He was seized with apoplexy while painting the portrait of the Duchess of Somerset, and died on November 30th, 1680. He was buried in St. Paul's, Covent Garden.

491–'82. JOHN WILMOT (1647–80), SECOND EARL OF ROCHESTER, courtier, poet, wit.

The collection of miniatures also contains a portrait of John Wilmot, after Samuel Cooper.

Canvas, 49 by 37. *Jones Bequest.*

LESLIE, Charles Robert, R.A.

Born in Clerkenwell, of American parents, in 1794; left England in 1799 for Philadelphia, where he was educated. Returning to England in 1811, he studied art under West and W. Allston, and entered the schools of the Royal Academy in 1813. He was elected A.R.A. in 1821 and R.A. in 1826, and in 1847 undertook the duties of Professor of Painting, which, however, he resigned in 1852. His reputation rests on his humorous genre subjects derived from standard authors. He also contributed to art by his pen in the "Hand-book for Young Painters," "The Life of Constable," and "The Life of Sir Joshua Reynolds." Died at Abercorn Place, St. John's Wood, on May 5th, 1859.

109. SCENE FROM "THE TAMING OF THE SHREW."

"*Petruchio.*—Braved in mine own house with a skein of thread!
Away, thou rag, thou quantity, thou remnant;
Or I shall so be-mete thee with thy yard
As thou shalt think on prating whilst thou liv'st!
I tell thee, I, that thou hast marred her gown.
Tailor.—Your worship is deceived; the gown is made
Just as my master had direction:
Grumio gave order how it should be done.
Grumio.—I gave him no order; I gave him the stuff."

Shakespeare, *The Taming of the Shrew*, Act iv. Scene 3.

This picture, painted in 1832, is a repetition with alterations of that in the Petworth Collection. Exhibited at the Royal Academy, 1832.

Canvas, 20½ by 28. *Sheepshanks Gift.*

110 THE PRINCIPAL CHARACTERS IN "THE MERRY WIVES OF WINDSOR."—The scene is not in the play, but is alluded to in Act i. Scene 2, as taking place in Page's house:—"There's pippins and cheese to come."

At the table Page is sitting, and offers a cup of sack to Slender, who is waited upon by the stolid Simple. On the right, the fat knight jokes with the two "merry wives," and Bardolph, as a serving man, is talking to Page's son. Sweet Anne Page sits placidly beside her inapt wooer. At the foot of the table Justice Shallow and Parson Hugh observe Slender admiringly.

Exhibited at the Royal Academy, 1838.

Canvas, 36¾ by 52½. *Sheepshanks Gift.*

111. WHO CAN THIS BE?—A gentleman walking in a garden with his wife, receives a salute from a young gallant.

Exhibited at the Royal Academy, 1839.

Canvas, 23 by 29. *Sheepshanks Gift.*

112. WHOM CAN THIS BE FROM?—The lady seen in the last picture is now seated at her toilette; a maid brings in a letter.

Companion picture to No. 111. Exhibited at the Royal Academy, 1839.

Canvas, 23 by 29. *Sheepshanks Gift.*

113. MY UNCLE TOBY AND WIDOW WADMAN.

"Uncle Toby" is said to be a portrait of John Bannister, the comedian.

"'I am half distracted, Captain Shandy,' said Mrs. Wadman, holding up her cambric handkerchief to her left eye; as she approached the door of my Uncle Toby's sentry-box.—'A mote, or sand, or something, I know not what, has got into this eye of mine—do look into it—it is not in the white.' In saying which, Mrs. Wadman edged herself close in beside my Uncle Toby. . . . . 'Do look into it,' said she. Honest soul! thou didst look into it, with as much innocency of heart as ever child looked into a raree show-box. . . . .

'I protest, Madam,' said my uncle Toby, 'I can see nothing whatever in your eye.' 'It is not in the white,' said Mrs. Wadman. My uncle Toby looked with might and main into the pupil."—Sterne, *Tristram Shandy*, Book viii., Chapters 24, 25 (ed. Chidley, 1845).

A replica of the painting in the National Gallery of British Art (Tate Gallery).

Canvas, 32½ by 22½. Painted in 1832. *Sheepshanks Gift.*

114. FLORIZEL AND PERDITA.

Perdita in the shepherd's cottage with Mopsa, Florizel, Polixenes, and Camillo.

"*Perdita.*—. . . . O Proserpina,
For the flowers now, that, frighted, thou lett'st fall
From Dis's waggon . . . . . .
. . . . . these I lack,
To make you garlands of; and my sweet friend
To strew him o'er and o'er!"
Shakespeare, *Winter's Tale*, Act iv. Scene 4.

Exhibited at the Royal Academy, 1837.

Canvas, 21 by 29. *Sheepshanks Gift.*

115. AUTOLYCUS.

Autolycus, selling his wares, is singing his ballads.

"Here's another ballad, of a fish, that appeared upon the coast, on Wednesday, the fourscore of April, forty thousand fathom above water, and sung this ballad against the hard hearts of maids."

Shakespeare, *Winter's Tale*, Act iv. Scene 4.

Exhibited at the Royal Academy, 1836.

Canvas, 21 by 29. *Sheepshanks Gift.*

*116. LE BOURGEOIS GENTILHOMME.

Nicole, broom in hand, makes a lunge at her master, who, clumsily attempting to parry it, receives a palpable hit.

"*M. Jourdain.*—Holà ! ho ! Doucement ! Diantre soit la coquine !
"*Nicole.*—Vous me dites de pousser.
"*M. Jourdain.*—Oui ; mais tu me pousses en tierce avant que de pousser en quarte, et tu n'as pas la patience que je pare."

Molière, *Le Bourgeois Gentilhomme*, Act iii. Scene 3.

Exhibited at the Royal Academy, 1841.

Canvas, 24 by 38½. *Sheepshanks Gift.*

*117. LES FEMMES SAVANTES.—Trissotin reading his sonnet.

"*Trissotin.*—'Si vous la conduisez aux bains,
Sans la marchander davantage,
Noyez-la de vos propres mains.'
"*Philaminte.*—On n'en peut plus !
"*Bélise.*—On pâme.
"*Armande.*—On se meurt de plaisir.
"*Philaminte.*—De mille doux frissons vous vous sentez saisir."

Molière, *Les Femmes Savantes*, Act iii. Scene 2.

Exhibited at the Royal Academy, 1845.

Canvas, 39 by 30. *Sheepshanks Gift.*

*118. LE MALADE IMAGINAIRE.—Purgon, Argan, Béralde, Toinette.

"*M. Purgon.*—J'ai à vous dire que je vous abandonne à votre mauvaise constitution, à l'intempérie de vos entrailles, à la corruption de votre sang, à l'âcreté de votre bile, et à la féculence de vos humeurs.
"*Argan.*—Ah ! miséricorde ! "

Molière, *Le Malade Imaginaire*, Act iii. Scene 6.

Exhibited at the Royal Academy, 1843.

Canvas, 24 by 38½. *Sheepshanks Gift.*

119. DON QUIXOTE AND DOROTHEA.—A sketch for the picture at Cashiobury. Don Quixote unarmed and almost naked, assisting Dorothea to rise from her knees.

"'Beauteous lady,' replied Don Quixote, 'I will not answer one word, nor hear one circumstance of your affairs until you rise from the ground.' 'I will not rise, signor,' answered the afflicted damsel,

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* These pictures were intentionally treated in a slight and rapid manner of execution.

'until I have obtained from your condescension the boon I beg.' . . . . . Sancho whispered softly in his master's ear, 'Your worship may safely grant the boon she asks, which is a mere trifle; no more than the slaying of a giantish sort of fellow.'"

Cervantes, *Don Quixote*, Book iv., Chap. 1.

Panel, 8 by 11. *Sheepshanks Gift.*

120. LAURA INTRODUCING GIL BLAS TO ARSENIA.—Arsenia reclines on a couch; behind, Laura leans over and introduces Gil Blas to her.

"Elle était dans un déshabillé galant, et ses belles mains s'occupaient à préparer une coiffure nouvelle pour jouer son rôle ce jour-là. 'Madame,' lui dit la soubrette, 'voici l'économe en question; je puis vous assurer que vous ne sauriez avoir un meilleur sujet.' Arsénie me regarda très attentivement. . . 'Comment donc, Laure,' s'écria-t-elle, 'mais voilà un fort joli garçon; je prévois que je m'accommoderai bien de lui.'"

Le Sage, *Gil Blas*, Book iii., Chapter 9.

Canvas, 8¼ by 10¼. *In circulation.* *Sheepshanks Gift.*

121. A FEMALE HEAD.—A lady seated, with her back to the spectator, turning her face partly round.

Panel, 9 by 6¾. *Sheepshanks Gift.*

122. QUEEN KATHARINE AND PATIENCE.—Katharine, pale and sad, sits by her work-table. Patience stands beside her playing on the lute.

"*Queen Katharine.*—Take thy lute, wench, my soul grows sad with troubles,
Sing and disperse them if thou canst: leave working."

Shakespeare, *Henry VIII.*, Act iii. Scene 1.

Exhibited at the Royal Academy, 1839.

Canvas, 23 by 20. *Sheepshanks Gift.*

123. AMY ROBSART, COUNTESS OF LEICESTER (1525 ?–1560).—Dressed in black velvet and wearing a coronet of pearls.

Panel, 11 by 9. Signed, and dated 1823. *In circulation.* *Sheepshanks Gift.*

124. THE TWO PRINCES IN THE TOWER.—The two young princes kneeling at the bed-foot at their prayers before retiring to rest.

Canvas, 13 by 17. *In circulation.* *Sheepshanks Gift.*

125. THE TOILETTE: a lady examining a necklace.

Panel, 12 by 10. *Sheepshanks Gift.*

126. THE PRINCESS ROYAL (the late Empress Frederick of Germany) (1840–1901), when an infant.

Sketched for the picture of "The Christening." A small circular portrait.

Millboard, diam. 3½. Signed, and dated on the back 20 Feb., 1841. *Sheepshanks Gift.*

127. PORTIA.

. . . "Oh me, the word 'choose'! I may neither choose whom I would, nor refuse whom I dislike; so is the will of a living daughter curb'd by the will of a dead father."

Shakespeare, *Merchant of Venice*, Act i. Scene 2.

Panel, oval, 10 by 8. *Sheepshanks Gift.*

128. GRISELDA, about to leave her lord's house in obedience to his command.

"Before the folk hireselven stripeth she
And in hire smok, with foot and hed al bare
Toward hire fadres hous forth is she fare."

Chaucer, *The Clerk's Tale*, Pars Quinta, 110–112.

Panel, 10 by 8. *Sheepshanks Gift.*

129. HER MAJESTY QUEEN VICTORIA (*b.* 1819, *d.* 1901), IN THE CORONATION ROBES.

A slight sketch of the Queen kneeling at the altar-table: made for the picture of the coronation.

Canvas, 18 by 24. *In circulation.* *Sheepshanks Gift.*

130. A GARDEN SCENE.—Portrait of the youngest son of the artist with his toys. The background is the garden of the painter's residence in the Edgware Road.

On canvas, 12 by 16. *In circulation.* *Sheepshanks Gift.*

131. DULCINEA DEL TOBOSO.—The peasant mistress of Don Quixote, clad in a red bodice, is engaged in tying up her hair.

"Near the place where he lived, there dwelt a very comely country lass, with whom he had formerly been in love; though, as it is supposed, she never knew it nor troubled herself about it. Her name was Aldonza Lorenzo, and her he pitched upon to be the lady of his thoughts: then casting about for a name, which should incline towards that of a great lady or princess, he resolved to call her Dulcinea del Toboso."

Cervantes, *Don Quixote*, Part I, Book I, chapter 1 (Jarvis's *Translation*, ed. 1840).

Exhibited at the Royal Academy, 1839.

Panel, 12 by 10. *Sheepshanks Gift.*

132. SANCHO PANZA.—Sancho when governor of Barataria is prevented from eating by the interdict of the physician.

"He took his place at the upper end of the table, which was accommodated with one seat only and a cover for himself alone, while close by him stood a personage, who afterwards proved to be his physician, with a rod of whalebone in his hand. . . . A page tucked a bib under Sancho's chin, and another who acted the part of a sewer, set a plate of fruit before the governor; but scarce had he swallowed a mouthful, when the doctor touching the said plate with his wand, it was snatched from him in a twinkling."

Cervantes, *Don Quixote*, Part II, chapter 47.

Exhibited at the Royal Academy, 1839.

Panel, 12 by 9. *Sheepshanks Gift.*

LEWIS, John Frederick, R.A.

Born in 1805; was the eldest son of F. C. Lewis, engraver and painter. He first painted in oils, beginning with animal subjects, and exhibited at the British Institution as early as 1820, and at the Royal Academy in 1821; he afterwards turned his attention to water-colour painting, and was elected an Associate of the Old Water Colour Society in 1827, a Member in 1829, and President on the death of Copley Fielding in 1855. He lived at various times abroad and produced many pictures of Eastern scenes. He exhibited again as an oil painter at the Academy in 1855, and became A.R.A. in 1859, R.A. in 1865, and Honorary Retired Academician in 1876. Died in 1876 at Walton-on-Thames, where there is a brass in the church to his memory.

1005–'86. Oriental Interior.—Man seated on a divan reading while others listen.

Panel, 11¾ by 9½. Signed, and dated 1863.

Dixon Bequest (*Bethnal Green Museum*).

LINDSAY, Thomas.

Born in London. First worked at Bow Road, Mile End, and then at Greenwich. Exhibited from 1833 at the British Institution, and at the New Water Colour Society (now the Royal Institute), of which he became a Member in 1833. He painted views of the Thames and of the Kent and Sussex coasts; but he excelled in depicting Welsh landscapes, and he was especially fond of sunset effects. He settled at Cusop, Hay, near Brecon, in 1848, and worked there till his death in 1861.

1624–'69. Sunset on a Lake.

Attributed to Lindsay.

Millboard, 9 by 15. *In circulation.* *Townshend Bequest.*

LINNELL, John.

Born in Bloomsbury in 1792; studied under John Varley, with Mulready as fellow-pupil; entered the Royal Academy Schools in 1805. In early life he practised portraiture and miniature painting, and painted the portraits of many eminent contemporaries; some of these pictures he also engraved. Later on he became famous as a landscape painter. He exhibited from 1807 at the Royal Academy, British Institution, and Old Water Colour Society, won a prize of 50 guineas at the British Institution in 1809, and was a Member of the

Old Society from 1813 to 1820. Died at Redhill, Surrey, on January 29th, 1882, and was buried in Reigate Cemetery.

133. The Wild Flower Gatherers.—Three young girls in a meadow.

Panel, 6¼ by 8¼. Signed, and dated 1831 ; on the back, 1834. *Sheepshanks Gift.*

134. Milking Time.

Panel, 11¼ by 15¼. Marked on the back "Cow yard, 1832." *Sheepshanks Gift.*

1407–'69. Landscape.—Driving cattle.

Panel, 12½ by 15. *Townshend Bequest.*

488–'82. Landscape, Evening ; a drove going home.

Panel, 9¾ by 15. Signed, and dated 1851. *Jones Bequest.*

554–'82. The Harvest Moon.

Canvas, 26 by 39. Signed, and dated 1855. *Jones Bequest.*

1845–'00. Halt by the Jordan.

Canvas, 38½ by 53½. Signed, and dated 1840. *Ashbee Bequest.*

See also A. V. C. Fielding, No. 1849–'00.

LONG, Mrs. Amelia (Lady Farnborough).

Born in 1762 ; was a daughter of Sir Abraham Hume, F.R.S., a founder of the Geological Society. Married in 1793 Sir Charles Long, afterwards Baron Farnborough. As an amateur, she was distinguished by her very clever water-colour drawings. She exhibited at the Royal Academy from 1807 to 1819. She was well-known in her day as a judge of art, and a skilful horticulturist. Died without issue in 1837 at Bromley Hill, and was buried at Wormley, Hertfordshire, her birthplace.

D. 38. English Landscape, with figure of an old woman.

Millboard, 9 by 13¾. *Dyce Bequest.*

LONSDALE, James.

Born in Lancashire on May 16th, 1777 ; was a pupil of Romney, came early to London and entered the Royal Academy Schools : exhibited at the Academy from 1838. On the death of J. Opie, R.A., Lonsdale bought his house in Berners Street, and lived there for the rest of

his life. His pictures were mostly portraits of gentlemen. He became portrait painter to the Duke of Sussex, and was one of the founders of the Society of British Artists. Died in Berners Street on January 17th, 1839.

122–'77. Lady Anne Hamilton (1766–1846), Lady-in-Waiting to Queen Caroline.

Canvas, 49½ by 39⅜. *Bequeathed by Mrs. White.*

LUCY, Charles.

Born at Hereford about 1814. After serving his apprenticeship to an uncle who was a chemist in that city, he came to London to study painting; afterwards he went to Paris and became a pupil of P. Delaroche at the *École des Beaux-Arts;* on his return to England he entered the Royal Academy Schools. For many years he resided at Barbizon, near Fontainebleau. He received a premium of £200 for his "Embarkation of the Pilgrim Fathers in the Ship *Mayflower*" in the Westminster Hall Competition of 1847; and painted a large number of historical pictures, many of which have been engraved. Died at Notting Hill on May 19th, 1873.

359–'72. The Right Honourable John Bright, M.P. (1811–89), orator and statesman.

Canvas, 25¾ by 19¼. Signed, and dated 1869. *In circulation.*
Given by Sir Joshua Walmsley.

360–'72. The Right Honourable William Ewart Gladstone, M.P. (1809–1898), statesman and author.

Canvas, 25½ by 19¼. Signed, and dated 1869.
Given by Sir Joshua Walmsley.

361–'72. Joseph Hume, M.P. (1777–1855), politician.

Canvas, 25½ by 18¼. Signed, and dated 1868.
Given by Sir Joshua Walmsley.

362–'72. Richard Cobden, M.P. (1804–1865), statesman.

Canvas, 25¾ by 19¼. Signed, and dated 1868. *In circulation.*
Given by Sir Joshua Walmsley.

363–'72. The Right Honourable Benjamin Disraeli, M.P. (afterwards the first Earl of Beaconsfield, K.G.) (1804–1881), statesman and author.

Canvas, 25½ by 19¼. *Given by Sir Joshua Walmsley.*

365–'72. Viscount Nelson (1758–1805), vice-admiral.

Canvas, 25½ by 20½. *Given by Sir Joshua Walmsley.*

366–'72. Oliver Cromwell (1599–1658), Protector.
Canvas, 25½ by 20¾. Signed, and dated 1868.
Given by Sir Joshua Walmsley.

367–'72. Giuseppe Garibaldi (1807–1882), Italian patriot.
Canvas, 25½ by 18½. Signed, and dated 1868.
Given by Sir Joshua Walmsley.

MACCALLUM, Andrew.

Born at Nottingham. Studied art in Paris. Was sent to Italy by the Science and Art Department, London, to make studies of ornamental art. He remained in Italy from 1854 till 1857. Some of his drawings were utilised in the architectural ornament of the South Kensington (now the Victoria and Albert) Museum. MacCallum became Director of the Manchester School of Art, and developed a facility in landscape painting and a fondness for sunset effects. He died at Holland House Studios, London, on January 22nd, 1902.

155–'85. In Sherwood Forest, Nottinghamshire.—Winter evening after rain.
Canvas, 44½ by 60. Signed, and dated 1881. *Given by the Painter.*

2249–'99. Santa Maria delle Grazie, Milan.
Canvas, 35¼ by 25½. Dated 1854. *Given by the Painter.*

2250–'99. Rome, from the Porta San Pancrazio.
Canvas, 45 by 60¾. Signed, and dated 1855–6.
Given by the Painter.

2251–'99. The Burning of Rome by Nero, and the Massacre of the Christians.
Canvas, 52 by 96. Signed, and dated 1878–9.
Given by the Painter.

1095–'05. Head of Christ, after the original by Daniele Crespi (1590–1630) in the Brera, Milan.
Canvas, 20 by 16¼. *Given by the Painter.*

MACLISE, Daniel, R.A.

Born at Cork in 1811. Attended the School of Art there when a boy. A sketch of Sir Walter Scott, made when the latter was visiting Cork, first brought Maclise into notice. He came to London at an early age and entered in 1828 as a student at the Royal Academy Schools, where he won silver and gold medals. He first exhibited at the Academy in 1829; his "Chivalric Vow of the Ladies and the Peacock," exhibited in 1835,

gained him his election as A.R.A., and he became R.A. in 1840. Maclise executed two frescoes for the Houses of Parliament, and was occupied from 1858 to 1864 on two paintings for the House of Lords. He declined the Presidency of the Royal Academy in 1866. He designed illustrations for Moore's "Irish Melodies" and other publications. Died at 4, Cheyne Walk, Chelsea, on April 25th, 1870, and was buried at Kensal Green.

F. 20. SCENE FROM BEN JONSON'S "EVERY MAN IN HIS HUMOUR," with portrait of Mr. John Forster as "Kitely."

"*Dame Kitely.* Sweetheart, will you come in to breakfast?
"*Kitely.* An she have overheard me now!
"*Dame Kitely.* I pray thee, good muss, we stay for you.
"*Kitely.* By heaven, I would not for a thousand angels.
"*Dame Kitely.* What ail you, sweetheart? Are you not well? Speak, good muss."

Ben Jonson, *Every Man in his Humour*, Act ii., Scene 1.

This play was one of those performed by a company of amateurs, headed by Charles Dickens, 1845–8.

Canvas, 25 by 20¾. *Forster Bequest.*

F. 21. WILLIAM CHARLES MACREADY, tragedian (1793–1873), as "Werner," in *Lord Byron's* "Werner," Act I., Scene 1.

Canvas, 68½ by 39½. *Forster Bequest.*

F. 22. GIRL AT THE WATERFALL AT ST. NECTAN'S OR NIGHTON'S KIEVE, NEAR TINTAGEL, CORNWALL.

See Forster's *Life of Charles Dickens*, 1st ed., Vol. I., p. 21. Bought of the painter by Dickens in 1843, and bought at his sale in 1870 by Mr. Forster.

Canvas, 35½ by 27¾. Signed, and dated 1842. *Forster Bequest.*

F. 22A. THE HONOURABLE MRS. GRAHAM.

A copy of the painting by Gainsborough in the National Gallery, Edinburgh.

Millboard, 10½ by 6½. *Forster Bequest.*

MACMANUS, Henry, R.H.A.

Was elected in 1857 a Member of the Hibernian Academy, where he was Professor of Painting from 1870 to 1878; held also the Royal Dublin Society's Professorship of Fine Arts. Macmanus was a skilful teacher and developed high ideals in his pupils. He exhibited occasionally in London, 1839–43. He was intimate with Maclise and Lover. Died on March 22nd, 1878, at Dalkey, near Dublin.

9099–'63. A STUDY FROM THE ROADSIDE.

Millboard, 6⅜ by 9. *In circulation.*

MACNEE, Sir Daniel, P.R.S.A.

Born at Fintry, Stirlingshire, in 1806; was apprenticed at Glasgow in 1820 to John Knox, a landscape painter with whom he remained 4 years. After working for a time as a lithographer he went to Cumnock and painted snuff-boxes there; then he proceeded to Edinburgh, entered the studio of the engraver Lizars and studied under Sir W. Allan at the Trustee's Academy. He exhibited at the Royal Scottish Academy from 1825 and was elected a Member in 1829; he exhibited at the Royal Academy from 1832 to 1881. From 1832 to 1876 Macnee lived at Glasgow. As a portrait painter, he received a gold medal at the Paris Exhibition of 1855. He was elected President of the Royal Scottish Academy in 1876, and knighted in the same year. He died at Edinburgh on January 17th, 1882.

421–'69. ANDREW URE (1778–1857), M.D., F.R.S., chemist.
Canvas, 35½ by 27¼. *Given by Mrs. Katherine Mackinlay.*

MARTIN, John.

Born at Haydon Bridge, near Hexham, on July 19th, 1789; was apprenticed to a coach painter at Newcastle; ran away from his master and studied painting under an Italian named Musso. Came to London in 1806 and began to exhibit at the Royal Academy in 1811. He received prizes at the British Institution in 1816 and 1821. He exhibited his "The Fall of Nineveh" at Brussels in 1833 and became a Member of the Belgian Academy; he was also a Knight of St. Luke's Academy. Martin executed illustrations of "Paradise Lost" and the Bible. His paintings show wild imaginative power. Died at Douglas, Isle of Man, on February 17th, 1854, and was buried in Kirk Braddan Churchyard.

1423–'69. MOUNTAIN LANDSCAPE, WITH ROCKS.
Canvas, 10 by 14. *In circulation.* *Townshend Bequest.*

MASON, George Hemming, A.R.A.

Born on March 11th, 1818. His parents were wealthy, and lived at Wetley Abbey, Staffordshire. He was educated at King Edward's School, Birmingham, and afterwards studied for the medical profession. In 1843 he and his brother set out to travel on the Continent, and arrived at Rome in about two years, having walked

from Geneva. At Rome Mason stayed till 1858, being obliged owing to his father's financial losses to support himself by his art, but in spite of the skill already attained he was compelled to suffer great privations which broke down his health. He painted animals and scenes in the Campagna, but did not show much originality until he returned to England in 1858. He then painted scenes around his old home in Staffordshire, but in 1865 he removed to Hammersmith. He had exhibited from 1857 at the Royal Academy, where his pictures, especially "The Gander" and "The Cast Shoe," attracted much attention. In 1869 he was elected A.R.A. He had knowledge and skill; but his physical powers failed, and he was not able to finish many pictures. Died at Hammersmith on October 22nd, 1872, and was buried in Brompton Cemetery.

309–'87. At Wetley Rocks, Staffordshire; cottage in the background.

A sketch.

On paper, 7 by 13.

310–'87. A Country Wedding.

A sketch.

Canvas, 4 by 9¼.

MILLAIS, Sir John Everett, Bart., P.R.A.

Born on June 8th, 1829, at Portland Place, Southampton; was of Norman extraction. He spent his early childhood in Jersey and Brittany, but on his showing a remarkable talent for drawing, he was sent to Sass's school; at the age of eleven, however, he entered the Academy Schools, where he won the gold medal for historical painting a few years later. At the age of nineteen he joined Holman Hunt and Rossetti in forming the Pre-Raphaelite Brotherhood. He encountered fierce criticism, but finally attained enthusiastic appreciation with pictures such as "Ophelia," and "The Order of Release." Subsequently, as in "Cherry Ripe" and the portrait of Gladstone, he departed somewhat from Pre-Raphaelitism. He became A.R.A. in 1853, and R.A. in 1863. In 1896 he succeeded Leighton as President of the Royal Academy, but died on August 13th of the same year. He was buried in St. Paul's Cathedral.

121–'97. Pizarro Seizing the Inca of Peru.

Exhibited at the Royal Academy in 1846.

Canvas, 50½ by 67⅝. Signed, and dated 1846 (?).

Bequeathed by Mr. H. Hodgkinson.

F. 146. Edward Robert Bulwer Lytton, First Earl Lytton (1831–1891), statesman and poet.
Canvas, 45 by 29¼. *Bequeathed by Mrs. Forster.*

MONAMY, Peter.

A native of Jersey, born in humble circumstances about 1670. He was sent to England and apprenticed to a house painter on London Bridge. He produced sea pieces which were held in repute in his own day, and executed some decorative paintings at Vauxhall. He died at Westminster in 1749.

249. The Old East India Wharf at London Bridge.
Canvas, 63 by 54.

1398–'69. Vessels at Sea.
Canvas, 28 by 44. *In circulation.* *Townshend Bequest.*

MORGAN, Alfred.

9107–'63. Cat and Dead Pigeons.
Canvas, 14 by 18. *In circulation.*

56–'69. Part of the Ruins of Whitby Abbey.
Canvas, 15½ by 11½. *In circulation.*

See also W. Etty, No. 249–'66.

MORGAN, J.

999–'86. Winter Landscape, with Boys Snowballing.
Canvas, 24 by 51½. Signed.
Dixon Bequest (Bethnal Green Museum).

MORLAND, George.

Born on June 26th, 1763, at the Haymarket, London. His father, H. R. Morland, a portrait painter, gave him a good education. As early as 1773 young Morland exhibited sketches at the Royal Academy; he studied for a time at the Royal Academy Schools and copied Flemish and Dutch masters. But he plunged into dissipation, took an attic in Martlett's Court, Bow Street, and fell into the hands of a dealer who made great profit for himself by opening a "Morland Picture

Gallery." Subsequently Morland made a tour in France, and lived successively at Margate, Kensal Green, Marylebone, Camden Town, Paddington, and Fitzroy Square. After an expedition to the Isle of Wight, where he painted coast and fishing scenes, he was arrested for debt and was imprisoned from 1799 to 1802 and again in 1804. He died at Eyre Street Hill, Cold-bath Fields, on October 29th, 1804, and was buried with his wife (a sister of William Ward) in the cemetery of St. James's Chapel, Hampstead Road.

237. THE RECKONING.—A farmer paying the ostler and pot-boy of an inn.
Canvas, 29 by 39. *Given by Mr. F. Peel Round.*

1403–'69. HORSES IN A STABLE.
Canvas, 34 by 46¼. Signed, and dated 1791. *Townshend Bequest.*

1404–'69. SEASHORE.—Fishermen hauling in a boat.
Canvas, 33⅝ by 46¼. Signed, and dated 1791. *Townshend Bequest.*

234–'79. COAST SCENE.—Boats and figures on the beach.
Panel, 8 by 12½. Signed, and dated 1792.

235–'79. A GIRL SEATED, and fondling a dove.
Canvas, oval, 9 by 7¾. Signed.

541–'82. JOHNNY GOING TO THE FAIR.
Canvas, 18 by 13½. *Jones Bequest.*

1914–'00. HUNTING SCENE.
Canvas, 9½ by 11⅝. Signed. *Ashbee Bequest*

1915–'00. A FARMYARD.
Canvas, 14 by 18¼. *Ashbee Bequest.*

D. 30. WINTER SCENE, with woman and donkeys.
A sketch.
Panel, 6¼ by 5. *Dyce Bequest.*

D. 31. LANDSCAPE AND COTTAGE, with market cart, dog, &c.
Canvas, 16 by 17¾. *Dyce Bequest.*

625–'01. COTTAGE INTERIOR.
School of Morland.
Canvas, 29½ by 24¼. *Given by Sir E. Durning-Lawrence, Bart.*

D. 32. BEACH SCENE, with boats, boatmen, and dogs.
After Morland.
Canvas, 19¼ by 25½. *Dyce Bequest.*

MORTIMER, John Hamilton, A.R.A.

Born in 1741 at Eastbourne, where his father was Collector of Customs. Came to London and studied painting with Hudson, Reynolds's master, and with Pine; later he studied with Reynolds himself and Cipriani. In competition with Romney he gained the Society of Arts premium of one hundred guineas for his picture of "St. Paul Preaching to the Britons." He designed for various illustrated works. In 1773 he became Vice-President of the Incorporated Society of Artists. He exhibited at the Royal Academy in 1778 and 1779; in 1778 he was elected A.R.A., and (by special royal grant) R.A. soon after, but he did not live to receive the diploma. He died of fever in Norfolk Street, Strand, on the 4th of February, 1779, and was buried in High Wycombe Church.

99–'70. HERCULES SLAYING THE HYDRA.
Canvas, 17¼ by 15¼.

MUCKLEY, William J.

331–'05. MUSCATS.
Canvas, 17 by 21½. Signed, and dated 1903. *Given by the Painter.*

MÜLLER, William James.

A landscape and figure painter; born at Bristol in 1812; his first teacher was J. B. Pyne. Exhibited at the Royal Academy in 1833; visited Germany, Switzerland, and Italy in 1833–4, and Greece and Egypt in 1838; about the end of 1839 he came to live in London, and exhibited at the Academy till his death. In 1841 he joined, as a volunteer, the Government Expedition to Lycia; he afterwards painted pictures from the sketches he then made. His merits were now fully recognised and he received many commissions, but he died at Bristol on September 8th, 1845.

531–'82. LANDSCAPE, with horseman.
Panel, 5¾ by 8. Signed. *Jones Bequest.*

1025–'86. COAST SCENE, with windmill.
Canvas, 33⅜ by 54⅝. Signed, and dated 1837.
Dixon Bequest (Bethnal Green Museum).

1839–'00. ITALIAN LANDSCAPE.
Canvas, 12 by 9⅜. Signed, and dated 1843. *Ashbee Bequest.*

MULREADY, Michael.

Born about 1808 ; was a son and pupil of W. Mulready, R.A., and a student of the Royal Academy. Exhibited portraits, &c., at the Royal Academy, 1830–51. Died in 1889.

9111–'63. STUDY OF A HAND holding a cup.

Canvas, 15¾ by 14. *In circulation.*

9112–'63. STUDY OF A HAND placed against a mossy wall.

Canvas, 14 by 13. *In circulation.*

MULREADY, William, R.A.

Born at Ennis, in Ireland, on April 30th, 1786, but came early to London and was admitted as a student of the Royal Academy at the age of 14 ; became a pupil teacher under John Varley, whose sister he married in 1803. He exhibited at the Royal Academy from 1804, and at the British Institution and Suffolk Street ; he was elected A.R.A. in November 1815, and R.A. in February, 1816. Mulready illustrated an edition of "The Vicar of Wakefield" and numerous other works. In 1840 he designed the first penny postage envelope issued by Rowland Hill. His "Choosing the Wedding Gown" is noted for its skilful reproduction of various textures. He died at Linden Grove, Bayswater, on the 7th of July, 1863, and was buried in Kensal Green Cemetery.

135. NEAR THE MALL, KENSINGTON GRAVEL PITS.

Painted in 1813. Exhibited at the Royal Academy, 1844.

Canvas, 13½ by 18¾. *Sheepshanks Gift.*

136. THE MALL, KENSINGTON GRAVEL PITS.—Partly taken from the Mall as it stood in 1812, and partly composed.

It was painted with mastic magilp and asphaltum. After this period most of the artist's works were painted with copal. Painted in 1812. Exhibited at the Royal Academy, 1844.

Canvas, 14 by 19¼. *Sheepshanks Gift.*

137. BLACKHEATH PARK.—View from the residence of Mr. Sheepshanks at Blackheath.

Exhibited at the Royal Academy, 1852.

Panel, 13½ by 24. *Sheepshanks Gift.*

138. THE SEVEN AGES.

"All the world's a stage,
And all the men and women merely players:
. . . . One man in his time plays many parts,
His acts being seven ages."

Shakespeare, *As You Like it*, Act ii, sc. 7.

The original design of this picture was drawn on wood as a frontispiece to the illustrations of Shakspeare's Seven Ages, published by Van Voorst. The drawing was engraved by J. Thompson, and a proof of it is in the collection of Engravings, No. 252, Art Library. Exhibited at the Royal Academy, 1838.

Canvas, 35½ by 45. *Sheepshanks Gift.*

139. THE FIGHT INTERRUPTED.—A fight between two school boys interrupted by the master.

This picture is an example of the painter's early study of the Dutch School. Painted in 1815. Dated in 1816, the year of its exhibition in the Royal Academy. The picture was painted for Lord Whitworth, then Viceroy of Ireland. At his death it passed through one of his co-heiresses into the possession of the Earl de la Warr, of whom it was purchased by Mr. Sheepshanks.

Panel, on a gesso ground, 28½ by 37. *Sheepshanks Gift.*

140. GIVING A BITE.—One country lad compels another to give him a bite from his apple.

Exhibited at the Royal Academy, 1836.

Panel, 20 by 15½. Signed, and dated 1834. *Sheepshanks Gift.*

141. FIRST LOVE.

Painted 1839. Exhibited at the Royal Academy, 1840.

Canvas, 30½ by 24½. *Sheepshanks Gift.*

142. AN INTERIOR, INCLUDING A PORTRAIT OF JOHN SHEEPSHANKS (1787–1863), art amateur.—The room is at his residence in Old Bond Street.

Panel, 20 by 15¾. *Sheepshanks Gift.*

143. OPEN YOUR MOUTH AND SHUT YOUR EYES.—A man lying on a bank bobs a cherry against the lips of a little girl.

Painted 1838. Exhibited at the Royal Academy, 1839. There is a study for the male figure among the Drawings, No. 64, Water Colour Catalogue.

Panel, 12½ by 12. *Sheepshanks Gift.*

144. BROTHER AND SISTER; OR, PINCHING THE EAR.

Exhibited at the Royal Academy, 1837. A similar painting is in the Vernon Collection at the National Gallery.

Panel, 12 by 9¾. Signed, and dated 1836. *Sheepshanks Gift.*

145. CHOOSING THE WEDDING GOWN.

"I had scarce taken orders a year, before I began to think seriously of matrimony, and chose my wife, as she did her wedding gown, not for a fine glossy surface, but for such qualities as would wear well."

Goldsmith, *The Vicar of Wakefield*, ch. 1.

Painted for Mr. Sheepshanks, and exhibited at the Royal Academy, 1846.

Panel, 21 by 17¾. *Sheepshanks Gift.*

146. THE SONNET.—A girl seated by a brook reading a sonnet made by the youth beside her.

Exhibited at the Royal Academy, 1839.

Panel, 14 by 12. *Sheepshanks Gift.*

147. THE SAILING MATCH.

A woman urges on an unwilling schoolboy, who is desirous of joining a party of youngsters sailing paper boats on a stream.

"Creeping like snail unwillingly to school."
Shakespeare, *As You Like it*, Act ii. Scene 7.

This picture is a reduced repetition of one painted in 1831 for John Gibbons, Esq.

Panel, 14 by 12¾. *Sheepshanks Gift.*

148. THE BUTT.—SHOOTING A CHERRY.—A boy seated on a basket of linen is shooting cherries into the mouth of a butcher's boy.

Exhibited at the Royal Academy, 1848.

Lined canvas, 15¼ by 18. *Sheepshanks Gift.*

149. THE TOY SELLER.—A negro offering a toy for sale to a mother with an infant.

Exhibited at the Royal Academy, 1837.

Panel, 7½ by 9¾. Signed, and dated 1835. *Sheepshanks Gift.*

150. THE INTERCEPTED BILLET.—A man holding a bouquet from which a note has been taken.

Exhibited at the Royal Academy, 1844. Presented to Mr. Sheepshanks by the Artist.

The centre part of the picture is on panel, screwed into a zinc trough, the edges being filled in with cement of isinglass and whiting and then prepared for painting, so as to give the artist room to carry out an idea that had grown under his hands. It is painted in white lac.

10 by 8¼. *In circulation.* *Sheepshanks Gift.*

151. A COTTAGE AT ST. ALBAN'S.

Canvas, 14 by 10. *Sheepshanks Gift.*

152. JOHN SHEEPSHANKS (1787–1863), art amateur.
Painted in 1832.
Paper fixed on panel, 6½ by 5¼. *Sheepshanks Gift.*

153. HAMPSTEAD HEATH.—Landscape sketch.
Millboard, 6½ by 10¼. Signed, and dated 1806. *In circulation.*
Sheepshanks Gift.

154. STILL LIFE.—A stone bottle, a glass bottle, an earthern pan, &c.
Millboard, 5⅛ by 5½. Signed, and dated 1809. *Sheepshanks Gift.*

155. HAMPSTEAD HEATH. — Landscape sketch with two figures to the right.
Millboard, 5½ by 10. Signed, and dated 1806. *In circulation.*
Sheepshanks Gift.

156. STUDY FOR THE PICTURE OF "THE RATTLE."—A man seated showing a rattle to his child.
Panel, 4⅛ by 3⅞. Painted in 1807. *Sheepshanks Gift.*

157. LANDSCAPE WITH COTTAGE.
Panel, 8¾ by 7½. *Sheepshanks Gift.*

158. LANDSCAPE WITH COTTAGES. — With figures in the foreground.
Panel, 14 by 17½. *In circulation.* *Sheepshanks Gift.*

159. A SKETCH FOR THE PICTURE OF "PUNCH."
The finished picture was painted in 1812.
Canvas on panel, 8 by 12½. *Sheepshanks Gift.*

160. LANDSCAPE.—A cottage with trees and two children.
Millboard, 13 by 10½. *In circulation.* *Sheepshanks Gift.*

161. HAMPSTEAD HEATH.
A slight sketch.
Millboard, 6 by 10¼. Signed, and dated 1806. *In circulation.*
Sheepshanks Gift.

162. MARY WRIGHT, the little daughter of a carpenter.
Painted for the father in return for acts of kindness.
Panel, 9 by 6¾. *Sheepshanks Gift.*

162*. COTTAGES ON THE COAST.
Millboard, 6½ by 8½. Dated 1806. *In circulation.*
Sheepshanks Gift.

236. THE MOTHER TEACHING HER SON.
"Just as the twig is bent, the tree's inclined."
Pope, *Moral Essays*, Ep. I., l. 150.
Exhibited at the Royal Academy in 1859.
Panel, 17½ by 13½. *Sheepshanks Gift.*

243. Study of the Head of a Female.
Millboard, 16 by 12.

1389–'69. The Pool.
Canvas, 20 by 24. *In circulation.* *Townshend Bequest.*

506–'82. The Convalescent from Waterloo.
Panel, 24 by 30½. *Jones Bequest.*

MULREADY, William, jun.

The second son of William Mulready; was born in 1805; studied art under his father; exhibited at the British Institution, Royal Academy, and Society of British Artists, 1831–42.

163. Teal.
Exhibited at the Royal Academy, 1835.
Canvas, 14 by 17½. Signed, and dated 1835. *In circulation.*
Sheepshanks Gift.

164. An Interior.—A baker's man waits while a woman examines his account.
Exhibited at the Royal Academy, 1838.
Panel, 16 by 20½. *Sheepshanks Gift.*

MUTRIE, Miss Annie Feray.

Born at Manchester in 1826; was a younger sister of Miss Martha D. Mutrie. Painted fruit and flower pieces. Exhibited at the Royal Academy, British Institution, and other exhibitions from 1851 to 1882. Died at Brighton on September 28th, 1893, and was interred at Brompton.

29–'84. Group of Cactus, &c.
Canvas, 12½ by 9¾. Signed, and dated 1868.

MUTRIE, Miss Martha Darley.

Born at Manchester on August 26th, 1824; was the elder daughter of Mr. Robert Mutrie. Studied at the Manchester School of Design from 1844 till 1846. Exhibited regularly for some years at the Royal Manchester Institution; contributed also to other provincial exhibitions, and from 1853 to 1878 to those of the Royal Academy. Her paintings are almost exclusively fruit and flower pieces. She lived in London from 1854, and died at Kensington on December 30th, 1885.

28–'84. Group of Camellias.
Canvas, 13½ by 9½. Signed, and dated 1859.

NASMYTH, Peter or Patrick.

Born at Edinburgh on January 7th, 1787; was the son of Alexander Nasmyth, the landscape painter; was christened Peter, but called himself Patrick. Came to London at the age of 20, and followed the profession of a landscape painter; exhibited from 1811 to 1832 at the British Institution, Royal Academy, and Suffolk Street; became a Member of the Society of British Artists in 1823. He painted with his left hand, his right hand having been injured when he was a youth. Died at Lambeth on August 17th, 1831, and was buried at St. Mary's Church.

165. Landscape.—Sir Philip Sidney's Oak.—A large oak tree on the right of the picture is believed to be that planted in Penshurst Park at the birth of Sir P. Sidney in 1554.
Canvas, 16 by 21. *Sheepshanks Gift.*

575–'70. Landscape.—Cottage by a brook, with a boy on a white horse, which is drinking.
Canvas, 7½ by 9¾. *Parsons Bequest.*

576–'70. Landscape, with Haystack.
Canvas, 7½ by 9¾. *Parsons Bequest.*

1019–'86. Landscape, with Cottage and Water-wheel.
Probably begun by John Wilson (*q.v.*) and finished by P. Nasmyth.
Panel, 18⅝ by 26⅜. Signed P. Nasmyth.
Dixon Bequest (*Bethnal Green Museum*).

1033–'86. Landscape, with Cottage and Brook.
Canvas, 17⅜ by 23½. Signed, and dated 1819.
Dixon Bequest (*Bethnal Green Museum*).

505–'82. Landscape, with Cottage and Figures: Pond in the Foreground.
After Nasmyth.
Panel, 17½ by 23½. Signed, and dated 1831. *Jones Bequest.*

NEWTON, G. H.

Exhibited at Suffolk Street, 1858–71.

9147–'63. Jack's Crag, Borrowdale.
Canvas, 12¾ by 18½. *In circulation.*

NEWTON, Gilbert Stuart, R.A.

Born at Halifax, Nova Scotia, in 1794 or 1795; received his first incentive to art from the pictures of his uncle, Gilbert Stuart, the portrait painter. Studied at Florence and Paris; met Leslie at Paris, and came with him to England in 1817; exhibited at the Royal Academy and British Institution, 1818-33; became a student of the Royal Academy in 1820, an Associate in 1828, and an Academician in 1832. Painted portraits, and subjects derived from standard novels. Visited America about 1832; lost his reason soon after, and did not recover it till four days before his death. He died at Chelsea on August 5th, 1835, and was buried in Wimbledon churchyard.

166. PORTIA AND BASSANIO.

Portia.—"There are some shrewd contents in yon same paper
That steals the colour from Bassanio's cheek:
Some dear friend dead; else nothing in the world
Could turn so much the constitution
Of any constant man. What, worse and worse!
With leave, Bassanio; I am half yourself,
And I must freely have the half of anything
That this same paper brings you."

Shakespeare, *The Merchant of Venice*, Act iii, Scene 2.

This picture had become very much injured in the surface owing to the employment of asphaltum. The hand of Bassanio was totally changed, and a great part of the figure of Salerio disfigured; it has, however, been restored.

Exhibited at the Royal Academy, 1831.

Canvas, 42 by 36. Signed, and dated 1831. *Sheepshanks Gift.*

1831–'00. OLIVIA'S RETURN.

"Being unable to go for my poor child myself, as my arm grew very painful, I sent my son and daughter, who soon returned, supporting the wretched delinquent, who had not the courage to look up at her mother, whom no instructions of mine could persuade to a perfect reconciliation . . . . . During this reception, the unhappy victim stood pale and trembling, unable to weep or reply."

Goldsmith, *Vicar of Wakefield*, Chapter 22.

Panel, 12¼ by 15¼. *Ashbee Bequest.*

F. 23. SIR WALTER SCOTT (1771–1832), novelist, poet.

Canvas, 9 by 7½. *Forster Bequest.*

NICOL, Erskine, A.R.A.

Born at Leith in 1825. At an early age he determined to become an artist, and though he was apprenticed to a house-painter, he devoted his spare time to studying at the Trustees' Academy, Edinburgh, where he was admitted at the age of twelve. Later he was appointed

drawing master at Leith High School, but at the age of twenty went to Ireland. During four years' residence there he gathered material for his well-known pictures of Irish life and character. Returning to Edinburgh, he became an Associate of the Royal Scottish Academy, and two or three years later was elected to Membership; but he subsequently resigned. He exhibited at the Royal Academy from 1851. He came to London in 1862; was elected A.R.A. in 1866, and became an Honorary Retired Associate in 1885. Many of his pictures, such as "Donnybrook Fair," have been engraved. He died on March 8th, 1904.

1039–'86. PERFECT CONTENT: A MAN SMOKING.

Panel, 8 by 7. Signed, and dated 1856.

Dixon Bequest (Bethnal Green Museum).

NIEMANN, Edmund John.

Born at Islington in 1813; was engaged at "Lloyd's" during the early part of his life, but relinquished business in 1839 to adopt art as a profession; retired to High Wycombe where he worked incessantly out of doors; first exhibited at the Royal Academy in 1844; exhibited also at the British Institution, Suffolk Street, etc.; returned to London in 1850. During the last few years of his life his health was impaired. He died at the Glebe, Brixton Hill, on April 14th, 1876.

1396–'69. LANDSCAPE.—AMONGST THE RUSHES.

Canvas, 25¼ by 45½. Signed. *In circulation. Townshend Bequest.*

1832–'00. LOW TIDE.

Panel, 14⅛ by 18. Signed, and dated 1840. *Ashbee Bequest.*

NORTHCOTE, James, R.A.

Born at Plymouth on October 22nd, 1746; was apprenticed to his father, a watchmaker, but devoted his spare time to the study of art. In 1771, by the friendship of Dr. John Mudge, he became a pupil of Sir Joshua Reynolds, and a student at the Royal Academy. He first exhibited at the Royal Academy in 1773; in 1775 he returned to Devonshire and made some money by painting portraits; in 1777 he went to Italy for 3 years. Northcote painted portraits of many eminent persons, but also devoted his attention to historical works. He was elected A.R.A. in 1786, and R.A. in 1787. He wrote several works on art subjects. He died at 39, Argyll Street, on July 13th, 1831.

240. The Presentation of British Officers to Pope Pius VI. 1794.—The ceremony represented is the presentation at the Vatican of Major (afterwards General) Browne Clayton, Captain Head, and Lieut. the Hon. Pierce Butler, officers of His Majesty's 12th Regiment of Light Dragoons stationed in the Roman States. The Pope placed the helmet on the head of Major Browne Clayton, and expressed his gratitude to the British nation, and his earnest desire for its welfare.

Canvas, 111 by 83. Signed, and dated 1800.

Given by Mr. Richard C. Browne Clayton.

344–'86. A Lady Wearing a White Dress.

Canvas, 43½ by 34. Signed, and dated 1795.

Bequeathed by Mme. Madeleine Antoinette Godchaux.

345–'86. A Little Girl Nursing a Kitten.

Canvas, 43½ by 34. Signed, and dated 1795.

Bequeathed by Mme. Madeleine Antoinette Godchaux.

D. 821. Group: a gentleman, his wife and children.

Paper, 13¾ by 11 11/16. Signed. *Dyce Bequest.*

See Reynolds, Sir Joshua, No. F. 24.

OAKES, John Wright, A.R.A.

Born at Sproston House, near Middlewich, Cheshire, on July 9th, 1820. Was educated privately at Liverpool, studied art under a Mr. Bishop at the Art Schools of the Liverpool Mechanics' Institution, and early devoted himself to painting landscape from nature. First exhibited with the Liverpool Academy, of which he became an Associate in 1847, a Member in 1850, and the Hon. Secretary in 1853. He exhibited in 1847 at the British Institution, and in 1848 at the Royal Academy, where his last contribution appeared in 1887. He became an Associate of the Water Colour Institute (now the Royal Institute) in 1874, but resigned in 1875. In the following year he was elected A.R.A., and in 1883 an Honorary Member of the Scottish Academy. His subjects were largely found in Wales. He died in London on July 8th, 1887, and was buried in Brompton Cemetery.

224–'79. Disturbed.—A plover rising from its nest: effect of early spring twilight.

Canvas, 24 by 35½. Signed.

632–'01. A Devon Footbridge.

Canvas, 48¼ by 66. Signed, and dated 1872.

Given by Sir E. Durning-Lawrence, Bart.

O'CONNOR, James Arthur.

Born in Dublin in 1791; was the son of an engraver and was brought up to his father's profession; accompanied Francis Danby to London in 1813, but soon returned to Dublin. Came to England again in 1822; went to Brussels in 1826; also visited Prussia and Paris. Exhibited at the Royal Academy and other exhibitions, 1822–40. Was a Member of the Society of British Artists. Painted landscapes, including many scenes in Ireland. Died at Brompton on January 7th, 1841.

577–'70. LANDSCAPE.—A mountain in the distance; two figures in the foreground.
Panel, 5½ by 7¾. Signed, and dated 1839. *Parsons Bequest.*

30–'73. TOWN OF WESTPORT AND CLEW BAY, CO. MAYO.
Canvas, 20¼ by 30⅝. Signed, and dated 1825. *In circulation.*

1841–'00. THE DEVIL'S GLEN, CO. WICKLOW.
Canvas, 13½ by 17⅛. Signed, and dated 1828. *Ashbee Bequest.*

F. 25. MORNING.
Canvas, 13½ by 16½. *Forster Bequest.*

F. 26. NIGHT.
Canvas, 13½ by 16½. *Forster Bequest.*

F. 27. WATERFALL.
Millboard, 9½ by 7½. Signed, and dated 1838. *Forster Bequest.*

F. 28. WATERFALL.
Canvas, 11 by 9. *Forster Bequest.*

F. 29. LANDSCAPE WITH STREAM AND WOODS.
Panel, 8¼ by 10½. *Forster Bequest.*

F. 30. LANDSCAPE WITH TREES IN FOREGROUND, AND DISTANT HILLS.
Panel, 7¼ by 11¼. *Forster Bequest.*

578–'70. LANDSCAPE.—Tower on the bank of a river; two men fishing.
Attributed to O'Connor.
Panel, 6½ by 7¾. *Parsons Bequest.*

OLIVER, William.

Born about 1804; was a landscape painter, both in oil and water colours, his subjects being chiefly foreign.

Exhibited at the New Water Colour Society, British Institution, Society of British Artists, and Royal Academy, 1829–54. Became a Member of the New Water Colour Society (now the Royal Institute) in 1834. Died on November 2nd, 1853.

1384–'69. FOLIGNO, IN THE PAPAL STATES.

Canvas, 9½ by 13½. Signed, and dated 1849. *In circulation. Townshend Bequest.*

ORROCK, James, R.I.

1829–'00. A HAYFIELD IN SURREY.

Canvas, 11¾ by 17¾. Signed, and dated 1893. *Ashbee Bequest.*

PALMER, G. G.

I.S. 66–'85. THE CELEBRATION OF THE MOHURRUM FESTIVAL AT CALCUTTA.

Canvas, 43½ by 55½.
Exhibited in the Indian Section of the Museum.

PASMORE, J. F.

Exhibited domestic scenes, etc., at the Royal Academy, British Institution, and Society of British Artists, 1841-66.

341–'85. HIGHLAND RAMS FIGHTING.

Canvas, 48 by 81. Date about 1850.
Bequeathed by Mr. Richard Towne.

PATTEN, George, A.R.A.

Born on June 29th, 1801; was the son of a miniature painter who instructed him in art; became a student of the Royal Academy in 1816; first exhibited there in 1819; practised chiefly as a miniature painter till about 1830; afterwards produced portraits and subject pictures in oils. Visited Italy in 1837, and was elected A.R.A. the same year. In 1840 he visited Germany and executed a portrait of Prince Albert, who subsequently appointed him his portrait painter. Several of his latter years were spent at Ross, Herefordshire, but he finally returned to the neighbourhood of London. He last exhibited in 1864, and died on March 11th, 1865.

1031–'86. A WOMAN clasping a crucifix to her breast.

Canvas, 20½ by 16⅝. Signed, and dated 1840.
Dixon Bequest (Bethnal Green Museum)

PERUGINI, Charles Edward.

F. 145. JOHN FORSTER, LL.D. (1812–76), historian and biographer.

Painted from a photograph in 1887.

Canvas, 45¼ by 29¼. *Bequeathed by Mrs. John Forster.*

PETHER, Abraham, F.S.A.

Born at Chichester in 1756; was a pupil of George Smith. His favourite subjects were artificial-light and moonlight effects (from which he was popularly known as "Moonlight Pether") and also rural scenes, which he treated with delicacy and truth. He was a Member of the Incorporated Society of Artists, where he exhibited from 1773; he also exhibited at the Free Society of Artists, and at the Royal Academy from 1784 at intervals until 1811, when he sent his last work, "Eruption of Mount Vesuvius." Pether was a very ingenious mechanic and a maker of telescopes and microscopes; he lectured on electricity, using instruments of his own making, and excelled as a musician. He died at Southampton on April 13th, 1812.

415–'87. WINDSOR CASTLE AND TOWN, BY MOONLIGHT.

Canvas, 23½ by 35.

PICKERSGILL, Frederick Richard, R.A.

Born in London in 1820; was a nephew of H. W. Pickersgill, R.A.; was first taught drawing by his uncle W. F. Witherington, R.A., the landscape painter. He entered the Royal Academy Schools in 1840. Many of his pictures illustrate scenes from Shakespeare and other poets. In 1843 his cartoon of "King Lear" won a prize of 100*l.* at the Westminster Hall Competition; in 1847 his "Burial of Harold" was awarded a first prize and was purchased for the Houses of Parliament. Pickersgill became A.R.A. in 1847, and R.A. in 1857; he was Keeper and Trustee of the Academy from 1873 to 1887, and an Honorary Retired Academician from 1888. Died on December 20th, 1900, at Yarmouth, Isle of Wight.

539–'82. THE BIRTH OF CHRISTIANITY.

Panel, 9½ by 16½. *Jones Bequest.*

127–'85. THE INDUSTRIAL ARTS IN TIME OF PEACE.—Design for fresco decoration of a lunette in the Victoria and Albert Museum.

Canvas, 43 by 96. *In circulation.*

PICKERSGILL, Henry Hall.

The eldest son of H. W. Pickersgill, R.A. Studied in the Netherlands, and visited Italy. He first exhibited at the Royal Academy in 1834, when he was painting subject pictures. After a stay of two years in Russia he exhibited "Fishermen on the Neva" and "A Ferry on the Neva." He afterwards reverted to his earlier subjects, but finally devoted himself chiefly to portraiture, practising almost exclusively at Manchester and Wolverhampton, and in the counties of Shropshire and Herefordshire. He died on January 7th, 1861.

930–'75. THE RIGHT OF SANCTUARY.

Canvas, 77 by 104. Painted and exhibited in 1848.

Given by Mrs. Pickersgill.

POOLE, Paul Falconer, R.A.

Born at Bristol on December 28th, 1807. He was entirely self-taught as an artist, and his early works were somewhat weak. He exhibited at the Royal Academy in 1830, but his name does not appear again until 1837, by which time he had made good progress. His smaller works up to about 1843 had gradually increased his reputation for simplicity and tender feeling. In 1843 he exhibited a work of startling power, "Solomon Eagle exhorting the people to repentance during the Plague of 1665." This picture excited great interest, and was followed by others of a grim character. Later, however, Poole returned to simple and pastoral subjects. In 1847 he carried off a 300*l.* prize in the competitive exhibition at Westminster Hall with "King Edward the Third's generosity to the Burgesses of Calais." He became A.R.A. in 1846, R.A. in 1861, a Member of the Water Colour Institute (now the Royal Institute) in 1878, and an Honorary Retired Academician in 1879. He died at Uplands, Hampstead, on September 22nd, 1879, and was buried at Highgate.

525–'82. THE RUGGED PATH.—A country woman lifting her child down some rocks.

Canvas, 22½ by 19. Signed, and dated (18)51. *Jones Bequest.*

322–'87. THE DEATH OF CORDELIA.

Scene :—The British Camp near Dover.

Lear.—"This feather stirs ; she lives ! If it be so
It is a chance which does redeem all sorrows
That ever I have felt."

Shakespeare, *King Lear*, Act v. Sc. 3.

Canvas, 56 by 73. Signed, and dated 1858.

PROVIS, Alfred.

Exhibited interiors, etc., from 1843 to 1886 at the British Institution, Royal Academy (1846–76), Suffolk Street, and elsewhere.

1004–'86. BEG ! A dog's lesson.
Panel, 9½ by 13½. Signed, and dated 1860.
Dixon Bequest (Bethnal Green Museum).

PYNE, James Baker.

Born at Bristol on December 5th, 1800; was articled to an attorney, but abandoned the law for painting; was self-taught as an artist; exhibited from 1828 to 1870 at the Royal Academy (1836–55), British Institution, and Society of British Artists; removed to London in 1835. In 1841 Pyne became a Member of the Society of British Artists, and afterwards its Vice-President. He travelled in Italy and elsewhere. He painted landscapes, chiefly river and lake subjects, amongst them being a series of views of the English Lakes, which were lithographed. Died on July 29th, 1870, and was buried in Highgate Cemetery.

498–'70. THE BAY OF NAPLES.—From the Villa Rocco Romano, Strada Nuova.
Canvas, 26½ by 10. Signed, and dated 1868. *In circulation.*
Parsons Bequest.

1018–'86. NIGHT FÊTE AT OLEVANO.
Canvas, 25½ by 35½. Signed, and dated 1854.
Dixon Bequest (Bethnal Green Museum).

1020–'86. THIRLMERE, CUMBERLAND.
Canvas, 33¾ by 51⅝. Signed, and dated 1867.
Dixon Bequest (Bethnal Green Museum).

1022–'86. VENICE.—The English burying-ground and the island of Murano.
Canvas, 25⅝ by 35¾. Signed, and dated 1860.
Dixon Bequest (Bethnal Green Museum).

RAEBURN, Sir Henry, R.A.

Born on March 4th, 1756, at Stockbridge, Edinburgh; was the son of a manufacturer, and was educated at Heriot's School. At fifteen he was apprenticed to a goldsmith, and painted miniatures in his spare time. From the age of 20, though practically self-taught as

an artist, he began to paint life-size portraits in oils. Having married, he went to London in 1785, and at the advice of Reynolds proceeded to Italy. On his return in 1787 he settled at Edinburgh, where most of his works appeared. He exhibited at the Royal Academy from 1792, and became A.R.A. in 1812 and R.A. in 1815. He was appointed His Majesty's Limner for Scotland in 1822 and was knighted, but died on July 8th of the following year It is only of comparatively late years that his gifts have been fully recognised.

D. 3348. Rev. Alexander Dyce (1798–1869), when a boy.
Canvas, 29½ by 24⅝. *Bequeathed by Mrs. Donald Campbell.*

RAMSAY, Allan.

Born at Edinburgh in 1713; was the son of Allan Ramsay, the poet. Having studied in London and at Edinburgh, he went to Italy in 1736 and learnt portrait painting at Rome under the best masters. On his return he worked at portraiture in Edinburgh until about 1762, when he migrated to London. Here he was most successful, and was appointed painter-in-ordinary to George III. In executing his various Royal portraits, which he turned out in large numbers, Ramsay employed assistants, of whom Philip Reinagle was one. Ramsay was a linguist and an essayist; he belonged to Johnson's circle, and corresponded with Rousseau, Voltaire and Hume. On his return from his fourth visit to Italy, he died at Dover in 1784.

1147–'64. Mrs. Everard.—About 1770.
Canvas, 25½ by 21¼. *Lent to the National Gallery.*
Given by Mr. William Freeman.

REDGRAVE, Richard, C.B., R.A.

A subject and landscape painter, born in Pimlico on April 30th, 1804; worked until nearly 20 years of age as draughtsman and designer under his father, the manager of a large factory. Illustrated scenes from the Bible and the poets; exhibited at the Royal Academy (1825–83), British Institution and Suffolk Street; became a student of the Royal Academy in 1826, A.R.A. in 1840, R.A. in 1851, and a retired member in 1881. Was connected with the Government Schools of Design, the Department of Art, and the establishment and organisation of National Art Education from 1847, being successively Master, Head Master, Art Superintendent of the Department of Art, and Director of the

Art Division, South Kensington Museum, finally retiring in 1875. Was appointed Surveyor of the Crown Pictures in 1857; compiled a catalogue of the various Royal collections, and was joint author of "A Century of Painters of the English School," 1866. He was created Companion of the Bath in 1880. Died at 27, Hyde Park Gate, Kensington, on December 14th, 1888.

The earliest editions of this Catalogue were prepared by him.

167. CINDERELLA ABOUT TO TRY ON THE GLASS SLIPPER.

Purchased by Mr. Sheepshanks from the artist. Exhibited at the Royal Academy, 1842.

Canvas, 42 by 56. *Sheepshanks Gift.*

168. THE POOR TEACHER.

"She sees no kind domestic visage near."

Exhibited at the Royal Academy, 1845. For sketch for two of the children, *see* his Drawings Nos. 83 and *196, Water Colour Catalogue. This picture is a repetition, with considerable changes, of one painted for Mr. Hippisley, of Shobrooke Park.

Canvas, 36 by 28. Signed, and dated 1844. *In circulation.*

Sheepshanks Gift.

169. GULLIVER EXHIBITED TO THE BROBDINGNAG FARMER.

"This man, who was old and dim-sighted, put on his spectacles to behold me better, at which I could not forbear laughing very heartily, for his eyes appeared like the full moon streaming into a chamber at two windows."

Swift, *Gulliver's Travels*, Part II., Chap. 2.

Exhibited at the British Institution, 1836. Engraved on steel by Mollison.

Canvas, 25 by 30. *In circulation.* *Sheepshanks Gift.*

170. THROWING OFF HER WEEDS.

Panel, 24½ by 30. Signed, and dated 1846. Exhibited at the Royal Academy in the same year.

Sheepshanks Gift.

171. OPHELIA WEAVING HER GARLANDS.

"There is a willow grows aslant a brook,
That shows his hoar leaves in the glassy stream;
There with fantastic garlands did she come."

Shakespeare, *Hamlet*, Act iv. Scene 7.

Panel, 30 by 25. Signed, and dated 1842. *Sheepshanks Gift.*

172. BOLTON ABBEY.—Morning.

Exhibited at the Royal Academy, 1848.

Canvas, 12½ by 30½. Signed, and dated 1847. *Sheepshanks Gift.*

232–'85. SWEET SUMMER TIME. — Sheep in Wotton meadows, near Dorking.

Panel, 13¾ by 8½. Signed, and dated 1869.

210–'87. Quentin Matsys (*d.* 1530) in his Studio.
Millboard, 6 by 7. *In circulation.*

211–'87. The Thames from Millbank.
Canvas, 9¾ by 17.

183–'89. An Old English Homestead.
Canvas, 40¾ by 54. Signed, and dated 1854.
Given by Mrs. Richard Redgrave.

REID, John Robertson, R.I.

16–'00. The Thames.—Evening.
Canvas, 25 by 31¼. Signed, and dated 1886.
Given by Mr. James Orrock, R.I.

REINAGLE, Philip, R.A.

Born in 1749. Was a pupil and assistant of Allan Ramsay, whom he helped with his royal portraits; entered the Royal Academy Schools in 1769. Exhibited at the Royal Academy (1773–1827), British Institution and Suffolk Street. At first he painted portraits; then he tried animal and hunting subjects, and from 1794 chiefly produced landscapes. He copied works by Dutch masters such as Ruysdael, Hobbema and Wouvermans, and many of his copies are said to pass for originals in good collections. He was elected A.R.A. in 1787, and R.A. in 1812. He died at Chelsea on November 27th, 1833.

180–'03. Landscape.
Canvas, 25½ by 35¼. Signed, and dated 1819.
In circulation. *Bequeathed by Mrs. A. B. Woodcroft.*

REINAGLE, Ramsay Richard, R.A.

Born on March 19th, 1775; was a son of Philip Reinagle, R.A.; studied art at first under his father, and then in Italy and Holland. Painted portraits, historical subjects, and animals, but chiefly excelled in landscapes. Exhibited at the Royal Academy (1788–1857), British Institution, Suffolk Street and the Old Water Colour Society; was elected A.R.A. in 1814, and R.A. in 1823. Was called upon to resign his seat in the Academy in 1848, having sent in a picture for exhibition as his own, which was partly the work of another artist. Received a liberal allowance from the Academy towards the close of his life. Died at Chelsea on November 17th, 1862.

1409–'69. Rydal Mountains.—Stormy day.
Millboard, 7⅜ by 10½. *In circulation.* *Townshend Bequest.*

REYNOLDS, Sir Joshua, P.R.A.

Born at Plympton Earl, Devonshire, on July 16th, 1723. His father, the Rev. Samuel Reynolds, was master of the local grammar school, where his son was educated. Early showing a love of art, young Reynolds was sent to London in his eighteenth year, and placed for two years under Hudson, the fashionable portrait painter of the day. Afterwards he returned home and painted portraits, but was again in London in 1744–6. In 1749 he went to Italy and stayed at Rome until 1752. He then settled in London and soon rose to the head of his profession. On the foundation of the Royal Academy in 1768, he was elected its first President and knighted. His discourses as President, delivered 1769–90, show his literary power. He visited the Low Countries in 1781 and 1783. On the death of Allan Ramsay in 1784 he succeeded him as Serjeant Painter to the King, but was never a Court favourite. He was a friend of Burke, Garrick, Goldsmith, and Johnson, and his career was prosperous and honourable. Between 1769 and 1790 Reynolds exhibited 247 pictures at the Royal Academy. About 700 plates are said to have been engraved from his works, but his portraits alone far exceed this number. He was deaf from about 1750, and towards the end of his life he became almost blind. He died at his house, No. 47, Leicester Fields (now in Leicester Square, occupied by Messrs. Puttick and Simpson, auctioneers), on February 23rd, 1792, and was buried in the crypt of St. Paul's Cathedral; a monument by Flaxman was erected to his memory in the body of the Cathedral.

597–'82. Portrait of a Gentleman.
Canvas, 29 by 24. *Jones Bequest.*

496–'83. Mrs. Thomas Whetham.
Canvas, 29 by 24. Painted in 1757.

D. 17. Portrait of a Lady.—Supposed to be Miss Reynolds, the painter's sister.
Unfinished.
Canvas, 20½ by 21, oval. *Dyce Bequest.*

D. 18. Entrance to Mr. Thrale's Park, Streatham.
A sketch.
Canvas, 10¾ by 15½. *Dyce Bequest.*

F. 32. PORTRAIT OF A LADY. — Bust. Low dress, with ermine mantle, pearl necklace, ornament in hair.
From Sir David Wilkie's Collection.
Canvas, 23½ by 17½. *Forster Bequest.*

F. 24. SIR JOSHUA REYNOLDS, P.R.A.
Copy by James Northcote, R.A. (1746–1831), *q.v.*
Canvas, 25¾ by 20¾, oval. *Forster Bequest.*

REYNOLDS, Samuel William.

Principally known as an engraver. Born in London in 1773; was a student of the Royal Academy, and a pupil of C. H. Hodges. He commenced the profession of art as a painter, produced portraits, subject pictures, and landscapes, and exhibited at the Royal Academy (1797–1827), British Institution, and Suffolk Street. He also practised engraving, and became distinguished by his fine mezzotints, as well as by some excellent works in aquatint. He engraved many portraits by Sir Joshua Reynolds and other painters, and also subject pictures. In 1826 he went to Paris, and engraved several important French works. Died at Bayswater on August 13th, 1835, and was buried in Paddington churchyard.

405–'74. COTTAGE NEAR SANDPITS, BROMLEY, KENT.
Paper, upon panel, 9½ by 14¾. *In circulation.*

RICHARDSON, Jonathan (the elder).

Born in 1665; was articled to his father-in-law, a scrivener, but after the latter's death he was four years a pupil of John Riley, whose niece he married; painted portraits, and after the death of Kneller and Dahl ranked with Jervas at the head of the profession. He wrote works on art and a commentary on Milton. Died in Queen's Square, Bloomsbury, on May 28th, 1745.

D. 13. ALEXANDER POPE (1688–1744), poet.
Canvas, 25¼ by 20½. *Dyce Bequest.*

RIPPINGILLE, Edward Villiers.

The son of a farmer; was born at King's Lynn, in Norfolk, about 1798; was self-taught as an artist. Exhibited at the Royal Academy from 1813, and at the British Institution and Suffolk Street; became known to the public in 1819 by his picture of "The Country Post Office." He went to Italy in 1837, and subsequently to the East, and painted subjects derived from

the countries he visited. He obtained one of the prizes in the Cartoon competition at Westminster Hall in 1843. Rippingille lectured on art, and claimed to be the first who advocated the formation of Schools of Design; he was editor of the "Artist and Amateur's Magazine." He died suddenly at Swan Village railway station, Staffordshire, on April 22nd, 1859.

173. MENDICANTS OF THE CAMPAGNA.

On the back is the following:—"Beggars of the Campagna Romana. Mem.—This picture, sent for exhibition at the Royal Academy, was placed on the floor and has never been seen by the public. Painted almost entirely with a magilp of solution of sugar of lead in water and mastic varnish, 1844. Bought of the artist by J. S., Esq."

Canvas, 14½ by 22⅝. Signed, and dated Roma, 1840. London, 1844. *Sheepshanks Gift.*

ROBERTS, David, R.A.

Born at Stockbridge, near Edinburgh, on October 2nd, 1796; was the son of a shoemaker, and was apprenticed for seven years to a decorative painter. Afterwards he worked as a scene-painter at Carlisle, Glasgow, and Edinburgh. In 1822 he came to London and was long engaged in a similar capacity at Drury Lane Theatre. On the formation of the Society of British Artists he became their Vice-President; he exhibited for some time with them, and from 1826 at the Royal Academy. He travelled considerably; in 1838 he visited Egypt, the Holy Land, Petra, Baalbec, and other places in the East; at other times he toured in Spain, Italy, and Austria. He published some of the drawings made during these journeys. In 1838 he was elected an Associate of the Royal Academy, and in 1841 a full member. Roberts was one of the commissioners of the Great Exhibition in 1851. Died in London on November 25th, 1864.

174. ENTRANCE TO THE CRYPT, ROSLIN CHAPEL.

Panel, 30 by 24½. Signed, and dated 1843. *Sheepshanks Gift.*

175. OLD BUILDINGS ON THE DARRO, GRANADA.

Exhibited at the British Institution, 1835.

Panel, 17¾ by 24. Signed, and dated 1834. *Sheepshanks Gift.*

176. THE GATE OF CAIRO, CALLED BÁB-EL-MUTAWELLEE.—The southern gate of the old city, now in the centre of modern Cairo.

Panel, 30 by 24¾. Signed, and dated 1843. *Sheepshanks Gift.*

'79–'81. Interior of Milan Cathedral.

Canvas, 12 by 20.

1010–'86. Ruins of Elgin Cathedral

Canvas, 19⅜ by 29½. Signed, and dated 1853.

Dixon Bequest (Bethnal Green Museum).

ROBINSON, Sir John Charles, C.B., F.S.A.

4840–'54. Camellias.

Millboard, 13 by 10. *In circulation.*

ROMNEY, George.

Born at Beckside, Dalton-in-Furness, Lancashire, on December 15th, 1734; was the son of a builder and cabinet-maker, in whose workshop he displayed great mechanical skill; was apprenticed in 1755 to Steele, a portrait painter of Kendal; married in 1756, procured the cancelling of his indentures in 1757, and practised portrait painting at Kendal till 1762; came to London in 1762; finished his first important picture, "The Death of General Wolfe," in 1763; visited Paris in 1764; gained one of the Society of Arts premiums in 1765. By 1772 he was making £1,000 a year. In 1773 he went to Italy, where he copied Raphael's "Transfiguration." In 1775 he settled at 32, Cavendish Square, where, by 1786, he was making over £3,000 a year by painting portraits for which his highest charge was £120. He exhibited at the Incorporated and Free Societies of Artists but never at the Academy, mainly owing to the hostile attitude of Reynolds. In 1790 he visited Paris; in 1797 he settled at Hampstead; two years later he gave up painting and joined his wife at Kendal, where he had left her in 1762. Died at Kendal on November 15th, 1802, and was buried at Dalton.

101–'73. Sketch of a Female Head.

Canvas, 19⅞ by 16¾. *In circulation.*

D. 22. Serena reading Miss Burney's novel "Evelina" in her bedroom at night. *Hayley*, "Triumphs of Temper," I., 69.

A similar design, by Stothard, forms the engraved frontispiece to an edition (1787) of Hayley's "Triumphs of Temper," as an illustration of the line (Canto I., 69) "Sweet Evelina's fascinating power."

Canvas, 35½ by 27. *Dyce Bequest.*

ROSSETTI, Dante Gabriel.

Born in London on May 12th, 1828; was the son of Gabriel Rossetti, who was an Italian refugee and Professor of Italian at King's College. Here young Rossetti received his education and studied drawing under J. S. Cotman. In 1846 he entered the Royal Academy Schools, and in 1848 was admitted to the studio of Ford Madox Brown. He was one of the founders of the Pre-Raphaelite School. He exhibited his first picture, "The Girlhood of the Virgin," in 1849. Besides painting, he wrote "The Blessed Damozel" and other poems. The mystical intensity of his works, both in painting and poetry, did much towards reviving a feeling for poetic art in England. His last great picture, "Dante's Dream," was finished in 1871. He lived for a time at 16, Cheyne Walk, Chelsea, with his brother (W. M. Rossetti), Swinburne, and Meredith. He died at Birchington, in Kent, on April 9th, 1882, and was buried there.

C.A.I. 3. THE DAY DREAM.—The lady in the picture was the wife of William Morris.

Exhibited at the Old Masters Exhibition, held at the Royal Academy in 1883.

Canvas, 62½ by 36½. Signed, and dated 1880. *Ionides Bequest.*

ROTHWELL, Richard, R.H.A.

Born at Athlone in 1800; entered the Royal Dublin Society's Drawing School in 1815; practised at Dublin for a few years, and became a Member of the Royal Hibernian Academy. He removed to London, and entered the studio of Sir Thos. Lawrence; on the death of the latter he obtained much reputation as a portrait painter. Subsequently he visited Italy and America. He exhibited at the Royal Academy from 1830. In 1848 he went for a time to Dublin; in 1858 he was residing at Leamington. Died at Rome in September, 1868.

177. THE LITTLE ROAMER.

"Her path 'mid flowers."

Exhibited at the Royal Academy, 1843.

Canvas, 50 by 33¼. *In circulation.* *Sheepshanks Gift.*

178. NOVITIATE MENDICANTS.

The surface of this picture was so much cracked as entirely to injure its effect, but, like No. 166 by Newton, it has been carefully restored.

Canvas, 36½ by 29. *Sheepshanks Gift.*

179. The Very Picture of Idleness.
Canvas, 30 by 28. Signed. *Sheepshanks Gift.*

SANDBY, Paul, R.A.

Born at Nottingham in 1725; was descended from an old county family. Through the influence of a borough member, he and his elder brother Thomas obtained employment in the military drawing office of the Tower of London. In 1746 he was engaged as draughtsman on the survey of the roads of the Highlands of Scotland, and made many sketches of the scenery and antiquities around him. In 1751 he went to live with his brother at Windsor. Sir Joseph Banks, P.R.S., purchased some of his drawings, and Sandby accompanied him to Wales, sketching the chief castles, etc. He became a foundation Member of the Royal Academy in 1768. In 1796 he resigned an appointment as chief drawing master at the Royal Military Academy, Woolwich, and was succeeded by his son. Sandby has been called "the father of water-colour art;" he certainly was one of the first to practise the broader style, and his name will always be connected with the early development of landscape art in England. He was also a spirited etcher, and the first English engraver in aquatint. Died at 4, St. George's Row, (now 23, Hyde Park Place), Bayswater Road, on November 7th, 1809.

1567–'04. Conway Castle.
Canvas, 26¾ by 33¾. Signed, and dated 1798.
W. A. Sandby Bequest.

1568–'04. View from the Terrace of Old Somerset House.
Canvas, 14¾ by 25½. *W. A. Sandby Bequest.*

SCOTT, Samuel.

Born in London about 1710; became a painter of topographical views and sea pieces; has been called the "English Canaletto." Exhibited occasionally, 1761–71. He was one of Hogarth's friends. Died in Walcot Street, Bath, on October 12th, 1772.

441–'88. The Thames, looking eastwards towards Blackfriars Bridge and St. Paul's.
Canvas, 19 by 27.

D. 20. The Thames : the Strand Shore and Westminster Bridge.

Canvas, 18 by 27. *Dyce Bequest.*

SELOUS, Henry Courtnay.

Born in 1803 (?) ; was the son of Gideon Slous, also a painter, but altered his name during the thirties ; exhibited portraits and historical pictures at the Royal Academy, British Institution, and Suffolk Street, 1818–85 ; won a prize in the Westminster Hall Cartoon Competition, 1843 ; illustrated "Pilgrim's Progress" and "Hereward the Wake," and produced illustrations for the Art Union of London. Died at Beaworthy, Devonshire, on September 24th, 1890.

329–'89. The Great Exhibition in Hyde Park, London ; the Opening by H.M. Queen Victoria on 1st May, 1851.

Canvas, 66¾ by 95¼. Signed, and dated 1851-2.

Given by Mr. W. Warren De La Rue.

SERRES, John Thomas.

Born in London in December, 1759 ; was a son of Dominic Serres, R.A. Exhibited marine and landscape views from 1780 at the Royal Academy, British Institution, and Suffolk Street ; was for a time a drawing master at Chelsea Naval School ; visited France and Italy in 1790 ; succeeded his father in 1793 as Marine Painter to the King, and became marine draughtsman to the Admiralty. Unfortunately he married the *soi-disant* Princess Olive of Cumberland. Her intrigues and extravagance ruined him, and he was imprisoned for debt. Died within the Rules of the King's Bench on December 28th, 1825, and was buried in Marylebone churchyard.

1077–'71. The Lighthouse in the Bay of Dublin, with His Majesty's Yacht "Dorset."

Canvas, 40 by 60. Signed, and dated 1788.

SEVERN, Joseph.

Born in 1793 ; was a gold medallist and travelling student of the Royal Academy ; exhibited from 1817 at the Royal Academy, British Institution, and New Water Colour Society (now the Royal Institute). Went to

Rome apparently in 1820; was a friend of Keats, who died at Severn's house at Rome in 1821. Severn returned to London in 1841, and won a premium at the Westminster Hall competition of 1843; he was again at Rome in 1861 as British Consul, and continued to paint in that city. Died at Rome on August 3rd, 1879, and was buried by the side of Keats.

1400–'69. SCENE FROM "ELOISA TO ABELARD."—*Pope.*

Canvas, 19 by 13. *In circulation.* *Townshend Bequest.*

1402–'69. MARY, QUEEN OF SCOTS, AT LOCH LEVEN CASTLE.—*Scott*, "The Abbot."

Canvas, 19 by 13. *In circulation.* *Townshend Bequest.*

1410–'69. ARIEL.

"On the bat's back I do fly."
Shakespeare, *The Tempest*, Act v, sc. 1.

Millboard, backed with canvas, 9¾ by 15. Signed, and dated Rome. 1826.

Townshend Bequest.

1416–'69. NYMPH GATHERING HONEYSUCKLE.

Millboard, 10¼ by 15. *Townshend Bequest.*

SHARP, Michael W.

Born in London; was a pupil of Beechey and a student of the Royal Academy; exhibited portraits and subject paintings from 1801 to 1836 at the Royal Academy, the British Institution (where in 1809 he was awarded a premium of fifty guineas), and the Society of British Artists. His art was well-known through his engraved works "Sunday Morning," "The Sailor's Wedding," "The Spoilt Child," and others. Died at Boulogne in 1840.

D. 36. MISS DUNCAN (1780 (?) – 1858), afterwards MRS. DAVISON, actress, as "Juliana" in *John Tobin's* "Honeymoon."

Canvas, 11½ by 8. *Dyce Bequest.*

SHAW, Joshua.

Born at Bellingborough, Lincolnshire, in 1776. Was left an orphan at an early age and apprenticed to a sign-painter. When his time had expired, he set up in business at Manchester, and married. Here he began to paint flower pieces and landscapes, and copied sundry

paintings. He afterwards came to London, and was employed by dealers to produce copies of pictures by Berchem, Gainsborough, and others. Subsequently he emigrated to America, where he did similar work and developed a genius for mechanics. The date of his death is not known; he last exhibited in London in 1841.

1911–'00. River Scene, with boys in the foreground.
Panel, 9½ by 13½. *Ashbee Bequest.*

SHAYER, William, sen.

Born at Southampton about 1788; painted rural and coast scenes, in which he introduced figures, cattle, horses, etc.; exhibited from 1825, chiefly with the Society of British Artists, of which he became a Member in 1828, but also at the British Institution and Royal Academy. He was a very prolific painter, and continued to practice his art until a few years before his death. Died at Shirley, near Southampton, on December 21st, 1879.

1401–'69. Buying Fish.
Panel, 10¼ by 12. *In circulation.* *Townshend Bequest.*

429–'87. Coast Scene, with fishing smacks, and groups of fisher folk.
Canvas, 13½ by 17½. Signed, and dated 1841.

SIMMS, Charles.

Exhibited at the Society of British Artists, British Institution, and Royal Academy, 1840–75.

499–'70. Coast Scene at Low Tide.—Moonlight.
Panel, 11½ by 22¾. Signed, and dated 1840. *In circulation.*
Parsons Bequest.

SIMPSON, Philip.

A son of John Simpson, portrait painter; became a student of the Royal Academy; exhibited at the Royal Academy, British Institution, and Society of British Artists, 1824–37.

1395–'69. I Will Fight.
Painted in 1824, and exhibited at Suffolk Street Galleries.
Canvas, 30 by 25¼. *Townshend Bequest.*

SIMSON, William, R.S.A.

Born at Dundee in 1800; was educated at the Trustees' Academy in Edinburgh; began his artistic career by painting small coast scenes and continued this work for about ten years. From 1826 to 1848 he exhibited at the Royal Academy, British Institution, and Suffolk Street. In 1830 he became a Member of the Royal Scottish Academy, and then tried portrait painting for three or four years. Having saved some money he studied for a few years in Italy, returning to England in 1838. After gaining some success in London, he died in Sloane Street on August 29th, 1847.

180. The Interior of a Cattle Shed.

Millboard, 13⅜ by 18. Signed at the back, and dated 12th January, 1842.

Sheepshanks Gift.

181. Gil Blas Introducing Himself to Laura.

"D'abord qu'elle parut dans la salle, je débutai par cinq ou six révérences de petit-maître, accompagnées de leurs plus gracieuses contorsions. Après quoi je m'approchai d'elle d'un air très familier, et lui dis: 'Ma princesse, vous voyez un seigneur qui en a dans l'aile. . . . Vous êtes belle, je suis amoureux . . .' En achevant ces paroles je me jetai avec transport aux genoux de ma nymphe."

Le Sage, *Gil Blas*, Book III., Chapter 5.

Canvas, 33 by 28. Signed, and dated 1840. *In circulation.*

Sheepshanks Gift.

182. William Tell.

Panel, 16 by 11. Signed (?) at the back, and dated 1845.

In circulation. Sheepshanks Gift.

SINGLETON, Henry.

Born in London on October 19th, 1766; was educated by his uncle, William Singleton, a miniaturist; exhibited as early as 1780; worked at the Royal Academy Schools and in 1788 obtained the gold medal for his "Alexander's Feast," which was mentioned by Reynolds in his presidential address. Exhibited continuously at the Academy from 1784 till 1839, and executed in 1793 an important portrait group of the Royal Academicians assembled in council. His subjects were mainly historical and biblical, but he also painted portraits of Lord Nelson and other celebrities. He produced many book-illustrations, and was one of the first English lithographers. Died at Kensington Gore on September 15th, 1839.

1834–'00. At the Inn Door.
Canvas, 12 by 10. *Ashbee Bequest.*

1835–'00. Courtship.
Canvas, 12 by 10. *Ashbee Bequest.*

SMIRKE, Robert, R.A., F.S.A.

Born at Wigton, near Carlisle, in 1752; came to London with his father at the age of 13, and was apprenticed to a painter of coach panels; entered as a student at the Royal Academy in 1772; afterwards devoted himself chiefly to subjects in illustration of popular authors, especially Cervantes. He exhibited from 1775 with the Incorporated Society of Artists, of which he became a Member, and from 1786 at the Royal Academy; in 1791 he was elected an A.R.A., and in 1793 an Academician. He died in Osnaburgh Terrace, Regent's Park, on January 5th, 1845, and was buried at Kensal Green.

183. Scene from the "Humorous Lieutenant," Act iii, Scene 3.—*Beaumont and Fletcher.*—The Duel.
Panel, 5 by 6½. *In circulation.* *Sheepshanks Gift.*

184. Illustration from *Beaumont and Fletcher.*
Panel, 5 by 6½. *In circulation.* *Sheepshanks Gift.*

248. Sidrophel and the Widow.—*Butler's* "Hudibras."
Canvas, diam. 20.

SMITH, George.

Known as "Smith of Chichester." Born at Chichester in 1714. With his two brothers William and John, he painted rural and pastoral subjects in the surrounding country. His works were praised beyond their merits at the time, and in 1760 the Society of Arts awarded the painter their first premium, Richard Wilson, afterwards R.A., being also a competitor. Smith exhibited from 1760 to 1774, chiefly with the Free Society of Artists, of which he was a Member. He was also a good musician, and a poet of some taste. Died on September 17th, 1776.

1434–'74. Landscape, with waterfall and anglers.
Canvas, 17 by 25.

593–'82. Lake Scene with boat and anglers.
Canvas, 29 by 45. *Jones Bequest.*

SMITH, George.

Born in London in 1802; was brought up as an upholsterer, but afterwards entered the Royal Academy Schools, where he won a gold medal; he was sent to Rome as a travelling student in 1830 and returned in 1833. He was an occasional exhibitor at the Royal Academy and elsewhere, 1828–36. After showing much promise, he died prematurely on October 15th, 1838.

39–'69. SCIPIO AFRICANUS RECEIVING HIS SON, who had been taken prisoner during the war, from the ambassadors of Antiochus the Great. *Livy*, Bk. xxxvii, Ch. 37.

Canvas, 49½ by 68¾. Painted at Rome.

Given by Mr. Samuel Redgrave.

SMITH, George.

Born in London on April 18th, 1829; commenced the study of art in Mr. Cary's school; was admitted as a student of the Royal Academy in 1845, and was placed for some time in the studio of C. W. Cope, R.A. He exhibited at the Royal Academy, British Institution, and Society of British Artists, from 1847 to 1887. Died on January 2nd, 1901, at 187, Maida Vale.

185. ANOTHER BITE.—A boy fishing, and a girl looking on.

Panel, 18 by 22. Signed, and dated 1850. *In circulation.*

Sheepshanks Gift.

186. TEMPTATION.—A FRUIT STALL.

Panel, 25 by 30. Signed, and dated 1850. *Sheepshanks Gift.*

187. CHILDREN GATHERING WILD FLOWERS.

Panel, 18 by 22. Signed, and dated 1851. *Sheepshanks Gift.*

SMITH, George V.

1030–'86. PENMOYLE, on the Severn, Monmouthshire.

Canvas, 23¼ by 35⅝. Dated 1863.

Dixon Bequest (Bethnal Green Museum).

SMITH, Stephen Catterson, P.R.H.A.

Born at Shipton, in Yorkshire, in 1806; was the son of a coach painter; studied at the Royal Academy Schools; went to Ireland in 1840, settled first at Londonderry and afterwards at Dublin, became one of the most eminent portrait painters in Ireland, and was successively elected Associate, Academician, and

President of the Royal Hibernian Academy. This last post he held from 1859 to 1864. Died at Dublin on May 31st, 1872.

226–'71. ARTHUR HILL-TREVOR, THIRD VISCOUNT DUNGANNON (1798–1862), politician.

Presented to Viscountess Dungannon by the Irish tenantry of the Viscount, 1856.

Canvas, 96 by 65. *Given by Viscountess Dungannon.*

STANFIELD, William Clarkson, R.A.

Born at Sunderland in 1793; was the son of an Irishman, a writer of some reputation; began life as a sailor and thus acquired the complete nautical knowledge which characterises his works. Afterwards he became a clerk in the Navy, was temporarily disabled by a fall in 1816 and got his discharge in 1818. He was for some years in the scene room at Drury Lane Theatre. When the Society of British Artists was founded, he became a Member and one of its principal exhibitors. In 1829 he first exhibited at the Royal Academy; encouraged by his success he gave up scene-painting to devote himself to easel pictures. He was elected A.R.A. in 1832, and R.A. in 1835. Among his notable pictures are "French Troops fording the Magra" and "The Wrecked Spanish Armada." Died at Hampstead on May 18th, 1867, and was buried in Kensal Green (Roman Catholic) Cemetery.

188. ON THE RHINE, NEAR COLOGNE.—A mill raised against a half-ruined tower.

Canvas, 42 by 34½. Signed, and dated 1829. *Sheepshanks Gift.*

189. A MARKET BOAT ON THE SCHELDT.

Exhibited at the British Institution, 1826.

Panel, 33 by 48¾. Signed, and dated 1821. *Sheepshanks Gift.*

190. SANDS NEAR BOULOGNE.

Exhibited at the Royal Academy, 1838.

Canvas, 28 by 43½. Signed, and dated 1838. *Sheepshanks Gift.*

1391–'69. A ROCKY BAY.

Panel, 12½ by 19. *In circulation.* *Townshend Bequest.*

486–'82. ON THE DOGGER BANK.

Canvas, 30 by 27½. Signed, and dated 1846. *Jones Bequest.*

507–'82. TOWN AND CASTLE OF ISCHIA, on the Island of Ischia, near Naples.

Panel, 12 by 24. Signed, and dated 1857 (?1851). *Jones Bequest.*

680–'93. THE SEA-SHORE AT DOVER, before the erection of the Admiralty Pier.
Canvas, 16¾ by 24¾. Signed. *Bequeathed by Miss E. Anderson.*

681–'93. THE "VICTORY" being towed into Gibraltar, with the body of Lord Nelson on board.
Millboard, 11⅜ by 17½. *Bequeathed by Miss E. Anderson.*

682–'93. SHRIMPING.
Millboard, 12½ by 19⅜. Signed, and dated 1820.
Bequeathed by Miss E. Anderson.

1843–'00. SEASCAPE.
Panel, 12 by 19⅝. Signed, and dated 1820. *Ashbee Bequest.*

364–'01. CAPTURE OF A SPANISH ZEBEC by H.M.S. "Speedy."
Canvas, 52 by 72⅜. *Bonnor Bequest.*

365–'01. VIEW ON THE RHINE.
Panel, 16¼ by 21⅛. Signed, and dated 1827. *Bonnor Bequest.*

366–'01. VIEW ON THE SCHELDT.
Panel, 16 by 21⅜. Signed, and dated 1826. *Bonnor Bequest.*

F. 34. ANCONA AND THE ARCH OF TRAJAN.
Painted in 1851.
Canvas, 35½ by 61½. *Forster Bequest.*

STANLEY, Caleb Robert.

Born about 1795; studied for a time in Italy; painted landscapes both in oils and water-colours. Exhibited from 1812 to 1867 at the Royal Academy and other exhibitions. Died at 27, Maddox Street, London, on February 13th, 1868.

1583–'71. CALLANDER BRIDGE, PERTHSHIRE.
Millboard, 12 by 16. Signed. *Bequeathed by Mr. W. S. Louch.*

STARK, James.

Born at Norwich on November 19th, 1794; was the son of a Scotch dyer who had settled at Norwich; from 1811 to 1814 he was a pupil of John Crome; in 1812 he became a Member of the Norwich Society; in 1817 he entered as a student of the Royal Academy, and in 1818 he won a premium at the British Institution. After living for some twelve years at Norwich and Yarmouth, he returned to London in 1830. He exhibited from

1812 to 1859 at the British Institution, Royal Academy, and Society of British Artists. In 1834 he published "Scenery of the Rivers of Norfolk." Died in London on March 24th, 1859.

191. FISH PONDS, HASTINGS.
Millboard, 10 by 13½. *In circulation.* *Sheepshanks Gift.*

192. LLOYD'S PULPIT, FESTINIOG, NORTH WALES.—A remarkable rock rises at the margin of a waterfall.
Panel, 10¾ by 13. *In circulation.* *Sheepshanks Gift.*

193. PONDS AND WINDMILL, HASTINGS.
Panel, 12 by 16½. *In circulation.* *Sheepshanks Gift.*

194. LANDSCAPE.—A road on the skirts of a common.
Millboard, 8 by 7. *In circulation.* *Sheepshanks Gift.*

195. A DISTANT VIEW OF WINDSOR.—A woody glade and some deer, with Windsor Castle in the distance.
Panel, 10½ by 8⅜. *Sheepshanks Gift.*

196. LANDSCAPE.—A woody lane near Hastings.
Millboard, 8 by 7. *Sheepshanks Gift.*

STEVENS, Alfred.

A sculptor and decorative artist, born at Blandford in 1817 or 1818; was the son of a heraldic painter and house-decorator. He studied for a short time at the Royal Academy Schools, and at the age of sixteen was enabled to visit Italy, where he remained from 1833 till 1842, copying frescoes at Florence and the works of Andrea del Sarto at Naples, and sketching at Pompeii. He also worked at Venice and under Thorwaldsen at Rome. From 1845 to 1847 he was a Professor at the Government School of Design at Somerset House. In 1850 he became designer to Messrs. Hoole and Robson of Sheffield, who won renown for their metal-work at the Exhibition of 1851. Stevens' design for Wellington's monument in St. Paul's Cathedral (1857) was only accepted after much controversy. The monument was almost finished at his death, but not until 1892, through Lord Leighton's efforts, was it placed in its proper position. Stevens died at Haverstock Hill on May 1st, 1875.

292 to 298–'79, DESIGNS FOR DECORATIVE PANELS.
Canvas, 37¾ by 35¼; 42½ by 31½; 42¾ by 31¾; 36 by 36; and three 16 by 16.

212–'81. THE PRESENTATION IN THE TEMPLE: a copy after Titian.

Canvas, 22⅞ by 50.

132–'97. STUDY OF THE PROPHET DANIEL for a mosaic decoration for St. Paul's Cathedral.

Canvas, 45⅛ by 74¼.

STONE, Henry.

Generally called "Old Stone." Was a son of Nicholas Stone, master mason to James I. Spent many years in Holland, France, and Italy; received some instruction from Bernini at Rome. Practised both as a painter and sculptor; painted wonderfully exact copies of works by Van Dyck and certain Italian masters. Wrote a work on painting. Died in London in 1653, the last survivor of the family.

598–'82. CHARLES I. in three positions.

From the picture by Van Dyck (*q.v.*) at Windsor Castle.

Canvas, 37 by 44½. *Jones Bequest.*

STOTHARD, Thomas, R.A.

Born at the "Black Horse," Long Acre, London, on August 17th, 1755; being delicate he was sent to an uncle at Acomb, near York, but at the age of 13 he returned to London. He commenced life as a pattern drawer for silk; subsequently he became a book illustrator, in which capacity he achieved his greatest reputation. He was a most industrious artist, and besides drawing many thousand book illustrations, he made numerous designs for goldsmiths' and other decorative works, such as the Wellington Shield. He exhibited historical paintings, etc., from 1778 at the Royal Academy (where he had become a student in 1777) and elsewhere, and was elected A.R.A. in 1791, R.A. in 1794, and Librarian in 1814. He died at 28, Newman Street, on April 27th, 1834, and was buried at Bunhill Fields.

197. SHAKESPEARE'S PRINCIPAL CHARACTERS.—In the centre Cordelia supports her father's head. On her right are Prospero and Miranda, Rosalind and Celia, Falstaff and his companions—also Sir Andrew Aguecheek, Sir Toby Belch, Malvolio, and Olivia. On the left are Ophelia, Hamlet, Lady Macbeth, and the weird sisters.

Panel, 14¼ by 55¼. Signed, and dated 1812. *Sheepshanks Gift.*

198. TAM O'SHANTER.

"Now do thy speedy utmost, Meg,
And win the keystane o' the brig;
There at them thou thy tail may toss,
A running stream they darena cross.
But ere the keystane she could make,
The fient a tail she had to shake."

Burns, *Tam O'Shanter.*

Canvas, 14½ by 12½. *In circulation.* *Sheepshanks Gift.*

199. JOHN GILPIN.

"Away went Gilpin—who but he?
His fame soon spread around;
He carries weight! he rides a race!
'Tis for a thousand pound!"—Cowper, *John Gilpin.*

Canvas, 14½ by 12½. *In circulation.* *Sheepshanks Gift.*

200. SIR ROGER DE COVERLEY AND THE GIPSIES.

"One, who was older and more sunburnt than the rest, told him that he had a widow in his line of life."—Addison, *The Spectator*, No. 130.

Panel, 7 by 6. *In circulation.* *Sheepshanks Gift.*

201. TWELFTH NIGHT.

"*Sir Toby Belch* (singing).—'There dwelt a man in Babylon; lady! lady!'"

"*Malvolio.*—My masters, are you mad? or what are you? Have you no wit, manners, nor honesty, but to gabble like tinkers at this time of night? Do ye make an alehouse of my lady's house, that ye squeak out your coziers' catches without any mitigation or remorse of voice? Is there no respect of place, persons, nor time in you?"

Shakespeare, *Twelfth Night*, Act ii Scene 3.

Canvas, 9⅞ by 7¼. *Sheepshanks Gift.*

202. BRUNETTA AND PHILLIS.

"Brunetta was now prepared for the insult, and came to a public ball in a plain black silk mantua, attended by a beautiful negro girl in a petticoat of the same brocade with which Phillis was attired. This drew the attention of the whole company; upon which the unhappy Phillis swooned away."—Steele, *The Spectator*, No. 80.

Canvas, 9⅞ by 11. *Sheepshanks Gift.*

203. SANCHO PANZA AND THE DUCHESS.

"Sancho Panza did not indulge in his accustomed siesta that afternoon, but . . . went directly he had dined to see the duchess, who, delighted to hear him talk, made him sit down by her on a low stool, though Sancho . . . . would have declined seating himself in her presence . . . . All the duchess's damsels and duennas gathered round . . . . to hear what he would say."

Cervantes, *Don Quixote*, Part ii, ch. 33
(Jarvis's *Translation*, ed. 1840).

Canvas, 9⅞ by 7¼. *Sheepshanks Gift.*

Nos. 201, 202, and 203 are on one canvas, 12¾ by 31.

204. SCENE FROM "THE TEMPEST."

"*Ariel.*— . . . . All but mariners
Plung'd in the foaming brine, and quit the vessel,
Then all a-fire with me: the king's son, Ferdinand,
Was the first man that leap'd; cried, '*Hell is empty,*
And all the devils are here.'"

Shakespeare, *The Tempest*, Act i. Scene 2.

Canvas, 12⅜ by 10¼. *In circulation.* *Sheepshanks Gift.*

205. CONSTANCE AND ARTHUR.

"*Constance.*—Here I and sorrows sit."

Shakespeare, *King John*, Act iii. Scene 1.

Canvas, 11¼ by 12½. *In circulation.* *Sheepshanks Gift.*

206. FAME AS AN ALLEGORY.

Panel, 8½ by 6½. *In circulation.* *Sheepshanks Gift.*

35–'69. SKETCH for arabesque decoration with a female figure (Iris ?).

Canvas, 26⅞ by 11. *In circulation.* *Given by Mr. H. Vaughan.*

36–'69. LUNETTE SKETCH of cupids and scroll work for wall decoration.

Canvas, 9½ by 15¾. *In circulation.* *Given by Mr. H. Vaughan.*

37–'69. LUNETTE SKETCH of cupids supporting an escutcheon of the Prince of Wales for wall decoration.

Canvas, 9½ by 15¾. *In circulation.* *Given by Mr. H. Vaughan.*

1837–'00. ZORAÏDA, DISCOVERED BY HER FATHER, AGIMORATO, IN THE ARMS OF RUI PEREZ DE VIEDMA, PRETENDS TO SWOON.

"Her father, returning from driving away the Turks, saw us. . . . and we were sensible that he discovered us. But Zoraïda had the discretion and presence of mind not to take her arm from my neck but . . . . leaning her head against my breast, and bending her knees a little, she gave plain signs of fainting away. I also made as if I held her up only to keep her from falling. Her father came running to us, and . . . . said: 'Without doubt these dogs have terrified her into a swoon.'"

Cervantes, *Don Quixote*, Part i, Book iv, ch. 14
(Jarvis's *Translation*, ed. 1840).

Canvas, 11½ by 10½. *Ashbee Bequest.*

1840–'00. SCENE FROM "DON QUIXOTE."—The picture probably represents Don Quixote and Sancho Panza in the Duke's castle.—*Cervantes*, "Don Quixote," Part II., chapter 31.

Panel, 13½ by 10¾. Signed. *Ashbee Bequest.*

D. 27. SCENE FROM "HENRY VI."

Queen Margaret. "O Ned, sweet Ned! speak to thy mother, boy!
Canst thou not speak? O traitors! murderers!
. . . . . .
How sweet a plant have you untimely cropped!"
Shakespeare, *Henry VI*, Part iii, Act 5, sc. 5.

A sketch.

Panel, 8½ by 6¼. *Dyce Bequest.*

D. 28. FERDINAND, ARIEL, PROSPERO AND MIRANDA.

Ferdinand. . . . "Most sure, the goddess
On whom these airs attend!"
Shakespeare, *The Tempest*, Act i, sc. 2.

A sketch.

Panel, 8½ by 5½. *Dyce Bequest.*

D. 29. PETRARCH AND LAURA.

Panel, 8¼ by 6¼. *Dyce Bequest.*

D. 884. THE RESCUE FROM DROWNING.

Sketch on paper, 7⅛ by 5¾. *Dyce Bequest.*

D. 49. ORESTES HANGING UP THE SHIELD OF AGAMEMNON.

By or *after* Stothard.

Canvas, 45 by 57½. *Dyce Bequest.*

STUART, Gilbert Charles.

Born in Narragansett, Rhode Island, U.S.A., in 1755; came to Scotland in 1772 with his instructor, Cosmo Alexander, a Scotch portrait painter. The death of his master threw him upon his own resources, and after struggling awhile at Glasgow University, he returned home. In 1775 he came again to England, studied under Benjamin West, and exhibited portraits at the Royal Academy from 1777 to 1785. He went back to America, settled at Boston, and remained there till his death in 1828.

D. 26. JOHN HENDERSON (1747–85), actor, as "Iago" in *Shakespeare's* "Othello."

The Art Library contains an engraving (No. E. 1041–'00) by Bartolozzi after this painting.

Canvas, 20¼ by 16½. *Dyce Bequest.*

STUBBS, George, A.R.A., F.S.A.

Born at Liverpool in 1724; was the son of a surgeon; early commenced the study of anatomy; visited Italy about 1754; settled in London and became distinguished

as an animal painter; exhibited from 1761 to 1806 at the Incorporated Society of Artists, Royal Academy, and British Institution; published an "Anatomy of the Horse" in 1766; became a Member, and in 1773 President, of the Incorporated Society of Artists; was elected A.R.A. in 1780, and R.A. in 1781, but declined the latter honour. Many of his works were engraved by Woollett, Earlom, and V. Green. Died in Upper Somerset Street on July 10th, 1806.

21–'74. LIONS AND LIONESS; rocky background.
Canvas, 52 by 71½. Signed, and dated 1776. *In circulation.*

64–'76. GOOSE WITH OUTSPREAD WINGS.
Canvas, 30 by 43¼. *In circulation.*

SWAINE, Francis.

Was a member of the Free Society of Artists in 1763; exhibited with them and the Incorporated Society until 1782; was awarded medals for sea-pieces at the Society of Arts in 1764 and 1765. He imitated Dutch masters, and it is not improbable that he studied under Monamy, as there is a similarity in their work. Francis Swaine was probably the father of Monamy Swaine, an exhibitor of marine views. Died at Chelsea in 1782.

139–'83. SEA PIECE.—English frigates at anchor in a calm, saluting; with boats and other vessels.
Canvas, 23 by 33. *Given by Mr. R. H. Cooke, F.R.C.S.*

1–'86. SHIPPING OFF DOVER, with town and castle in the distance.
Canvas, 19½ by 24½. Signed; date about 1770. *In circulation.*

SYKES, Godfrey.

Born at Malton in 1825; was apprenticed to an engraver; studied at the Government School of Design, Sheffield, under Young Mitchell, and became a pupil teacher and afterwards a master there. While at Sheffield he painted landscapes and views of interiors of workshops. His distinctive style in decorative art was largely due to a connection with Alfred Stevens. He came to London and was engaged in the decoration of the South Kensington (now Victoria and Albert) Museum, and in designing and modelling ornamentations for the conservatory at the Horticultural Gardens He exhibited mosaics at the Royal Academy, 1862–4. Died in London on February 28th, 1866.

248–'66. ADORATION OF THE SHEPHERDS.

A reduced copy of the picture by Velasquez.

Canvas, 30¼ by 21½. *In circulation.*

44–'67. VENUS.

A reduced copy of the picture by Titian in the Uffizi, Florence.

Canvas, 25 by 17½. *In circulation.*

45–'67. THE JUDGMENT OF SOLOMON.

A reduced copy of the picture by Raphael in the Loggie del Vaticano at Rome.

Canvas, 18 by 14½. *In circulation.*

46–'67. THE FALL OF MAN.

A reduced copy of the picture by Raphael in the Loggie del Vaticano at Rome.

Canvas, 18½ by 14½. *In circulation.*

THOMPSON, Thomas Clement, R.H.A.

Born in Ireland about 1780; practised as a portrait painter; exhibited at Dublin from 1809, and in London from 1816 at the Royal Academy and other exhibitions; came to London in 1818; became a foundation member of the Royal Hibernian Academy in 1823; ceased to exhibit in 1858.

1425–'69. MRS. ELRINGTON, FORMERLY MISS CHARLOTTE TOWNSHEND.

Canvas, 50 by 39. *Townshend Bequest.*

THORNHILL, Sir James.

Born in 1675, of an old county family, at Melcombe Regis; was placed by his uncle, Dr. Sydenham, under Highmore, the portrait painter; was commissioned by Queen Anne to paint the interior of the dome of St. Paul's; painted also the Great Hall at Blenheim, the Great Hall at Greenwich, etc. His works were chiefly allegorical. He was Sergeant Painter to Queen Anne, and was knighted by George I., being the first English painter so distinguished. He repurchased the family estates which his father had dissipated, and was elected M.P. for Melcombe Regis. Died near Weymouth on May 13th, 1734. Hogarth married his daughter.

812–'77. Sketch for the Painted Ceiling of the Great Hall, Greenwich Hospital.

Canvas, 38 by 26.

D. 39. Richard Bentley (1662–1742), D.D., Master of Trinity College, Cambridge, scholar, critic.

Reduced *copy* from the original at Trinity College. By R. W. Buss (1804–75), *q.v.*

Canvas, 9½ by 7½. *Dyce Bequest.*

TOMSON, Arthur.

Born in 1858. Exhibited at the Royal Academy, New Gallery, and New English Art Club from 1883 to 1902. Was one of the early Members of the New English Art Club. Wrote papers on art subjects and a book on "J. F. Millet and the Barbizon School" (1903); was also the author of "Many Waters," a novel. Died at Robertsbridge, Sussex, on June 14th, 1905.

134–'07. The Chalkpit.

Exhibited at the New English Art Club in 1890.

Canvas, 19½ by 29¾. Signed. *Given by Mrs. Arthur Tomson.*

TOPHAM, Francis William.

Born at Leeds on April 15th, 1808, and apprenticed to a writing engraver. Coming to London about 1830, he practised engraving and book-illustration for some years, and then studied painting in water-colours. He exhibited from 1832 to 1877 at the Royal Academy and elsewhere, and became an Associate of the New Water Colour Society (now the Royal Institute) in 1842, and a Member in 1843; but quitting that body in 1847, he was elected Associate of the "Old Society" in 1848, and Member the same year. Topham accompanied Alfred Fripp to Ireland in 1844. His works consist of figure subjects found principally in Ireland, Scotland, Wales, and Spain. Died at Cordova, in Spain, which he was visiting, on March 31st, 1877.

485–'82. A Spanish Letter-writer.

Canvas, 17½ by 26½. *Jones Bequest.*

F. 36. Sketch for Forster's "Life of Oliver Goldsmith."

Panel, 7¾ by 6½. *Forster Bequest.*

TOWNSHEND, Rev. Chauncy Hare, M.A.

Born on April 20th, 1798; was educated at Eton and Trinity Hall, Cambridge; obtained his B.A. degree in 1821; took holy orders, but was early prevented by illness from fulfilling the active duties of his profession; travelled much abroad; was an amateur painter, a writer, and a philanthropist; bequeathed to the South Kensington (now Victoria and Albert) Museum a large and valuable collection of paintings, prints, drawings, books, precious stones, etc. Died on February 25th, 1868.

1420–'69. Blea Tarn, Cumberland.
Panel, 9 by 12½. *Townshend Bequest.*

TRAIES, William.

Born at Crediton, Devonshire, in 1789. In his early years he was a clerk in the Post Office, but he took to landscape painting and practised at Exeter; he was known in his county as the "Claude of Devon." Died at Exeter on April 28th, 1872.

540–'70. On the Okement, Devon.
Millboard, 8 by 10¼. Signed, but painted over. *Parsons Bequest.*

TRAPPES, F. M.

Exhibited a few landscapes at the Royal Academy, etc., 1868–85.

1015–'86. Still Waters.—A lady fishing and her companion reclining beside her.
The figures are by Basil Bradley, R.W.S., *q.v.*
Canvas, 26½ by 47½. Signed, and dated 1879.
Dixon Bequest (*Bethnal Green Museum*).

TRAVERS, George.

Exhibited landscapes at the British Institution, Society of British Artists, Royal Academy, and elsewhere, 1851–59.

1424–'69. Whitsand Bay, Devon—Rain Passing off.
Canvas, 18 by 24. Signed. *In circulation.* *Townshend Bequest.*

TURNER, David.

A pupil of John Jones, an engraver in London; painted landscapes and architectural subjects. About the end of the 18th century he exhibited views of the Thames and its neighbourhood. He also practised etching, and executed plates of castles, abbeys, etc. in Scotland, and of Peterborough Cathedral and the church of St. Ouen at Rouen. He last exhibited in 1801.

378–'88. RICHMOND BRIDGE, ON THE THAMES, SURREY.
Canvas, 8¾ by 15¼.

TURNER Joseph Mallord William, R.A.

Born on April 23rd, 1775, at 26, Maiden Lane, Covent Garden; was the son of a hairdresser; studied under Thomas Malton, jun., and Thomas Hardwick; became a close friend of Girtin (1773–1802), and with him was patronised by Dr. Monro; entered the Royal Academy Schools in 1789; executed numerous topographical water-colour drawings; exhibited a view of Lambeth Palace at the Academy in 1790; travelled over much of England from 1790 to 1797; was elected A.R.A. in 1799, and R.A. in 1802, and was Professor of Perspective from 1807 to 1837. He visited the Continent frequently from 1802, but resided mainly in London. His "Liber Studiorum" appeared from 1807 to 1819, but was never completed. In 1819 he visited Italy, and then began his bolder schemes of colour. On his return he produced his most famous works, such as "The Bay of Baiæ" (1823), "Caligula's Palace" (1831), "Childe Harold's Pilgrimage" (1832), and "The Fighting Téméraire" (1839). Of the present school of water-colour painters he may well be claimed as one of the principal founders; and his landscapes, both in water-colours and in oils, rank him as one of the greatest masters of his art both for fertility of invention and for the truthful realisation of air and light. Turner died at Chelsea on December 18th, 1851, and was buried in St. Paul's Cathedral. His will was so confused that it was to a large extent set aside; his funded property was handed over to the Royal Academy for the benefit of less fortunate artists, while over 100 of his oil pictures and some 19,000 of his water-colour paintings and drawings were assigned to the National Gallery.

207. LINE-FISHING OFF HASTINGS.
Exhibited at the Royal Academy, 1835.
Canvas, 24 by 31. *Sheepshanks Gift.*

208. VENICE.—A gorgeous effect of sunlight.
Exhibited at the Royal Academy, 1840.
Canvas, 24 by 36. *Sheepshanks Gift.*

209. ST. MICHAEL'S MOUNT, CORNWALL.
Exhibited at the Royal Academy, 1834.
Canvas, 24 by 31. *Sheepshanks Gift.*

210. EAST COWES CASTLE, ISLE OF WIGHT.—The regatta, with the Royal Yacht Squadron parting from its moorings.
Exhibited at the Royal Academy, 1828.
Canvas, 36 by 48½. *Sheepshanks Gift.*

211. VESSEL IN DISTRESS OFF YARMOUTH.
Exhibited at the Royal Academy, 1831.
Canvas, 36 by 48. *Sheepshanks Gift.*

571–'70. LANDSCAPE WITH RUINED TOWER—SUNSET.
Panel, 8½ by 12. Dated 1821. *Parsons Bequest.*

UWINS, Thomas, R.A.

Born at Pentonville on February 24th, 1782. Studied originally as an engraver. Leaving this profession, he entered the schools of the Royal Academy in 1798, and became a designer of book illustrations. He was elected an Associate of the Old Water Colour Society in 1809, a Member in 1810, and Secretary in 1813, but resigned his membership a few years later. In 1814 he visited France; ten years later he went to Italy, and during a prolonged period of residence there, collected materials for the works by which he is now best known. On his return, Uwins painted Italian scenes in oils: in 1833 he was elected A.R.A., and in 1838 R.A.; he also for some time held the office of Librarian. In 1845 he was appointed Surveyor of the Royal Pictures, and in 1847 Keeper of the National Gallery. He resigned the two latter offices in 1855. Died at Staines on August 26th, 1857, and was buried there.

212. SUSPICION.
"Poor Rosa! to relieve the solitude of the villa she would have her chair taken on the terrace, where she would sit for hours listening to the music of a wandering minstrel. Even this pleasure was at last denied her. Donna Chiara, the old woman di casa, took into her wise head that the minstrel was a lover in disguise."
Storia della Casa Atenolfi.
Exhibited at the British Institution, 1848.
Signed and dated at back.
Panel, 16½ by 22½. *Sheepshanks Gift.*

213. An Italian Mother Teaching Her Child the Tarantella.

This picture was repeated many times by the artist.

Panel, 17 by 22. Signed at back, and dated 1842.

Sheepshanks Gift.

214. A Neapolitan Boy Decorating the Head of His Innamorata at the Festa of the Madonna del Arco.

Exhibited at the Royal Academy, 1840.

Panel, 14 by 10½. *In circulation.* *Sheepshanks Gift.*

215. The Favourite Shepherd. — The Fountain of Arcangelo, near Cava, South of Italy.

Panel, 13⅞ by 9⅞. Signed (?) at back, and dated 1837.

In circulation. *Sheepshanks Gift.*

612–'75. Sir Guyon arriving at the Bower of Bliss.

"They shortly do arrive
Whereas the Bower of Bliss was situate;
A place picked out by choice of best alive
That nature's work by art can imitate:
In which whatever in this worldly state
Is sweet and pleasing unto living sense,
Or that may daintest fantasy aggrate,
Was poured forth with plentiful dispense,
And made there to abound with lavish affluence."

Spenser, *Faery Queen*, II., 12, XLII.

Sketch for the picture in the National Gallery.

Paper, 15 by 30. *In circulation.*

VAN DYCK, Sir Anthony.—*See* **Dyck, Sir Anthony van.**

VARLEY, John.

Born at Hackney on August 17th, 1778. His father, a man of varied scientific attainments, discouraged his son's love of art, sent him on trial to a silversmith, and later placed him with a law stationer; but young Varley finally succeeded in obtaining employment by a portrait painter. When about sixteen he studied under J. C. Barrow, who had an evening drawing school. In 1798 he exhibited his first work, "Peterborough Cathedral," Barrow having taken him to see that city. In 1798 or 1799 he went for the first time to Wales. He was one of a number of young artists who met at Dr. Monro's house for mutual improvement. In 1804 he was one of the founders of the Water Colour Society, to whose exhibitions he contributed more than 700 drawings. He also exhibited at the Royal Academy, British Institution, and British Artists, 1798–1843. Part of his income was derived from teaching, and many of

his pupils became distinguished artists. His style was broad and simple, deriving great freshness from its pure tints and facility of handling. He published works on drawing and perspective. Died in poverty on November 17th, 1842.

1836–'00. LANDSCAPE.
Millboard, 8½ by 12½. Signed. *Ashbee Bequest.*

VINCENT, George.

Born at Norwich in June, 1796; was educated at the Grammar School. Became a pupil of Crome, and contributed from 1811 to the Norwich exhibitions; was an exhibitor from 1814 to 1831 at the Royal Academy and other institutions in London. Settled in the metropolis with his wife in 1819, but sank into poverty through his recklessness. He was lost sight of and the date of his death is uncertain, but it is supposed to have taken place about 1831. His works show conspicuous power, and his reputation was much increased when his picture, "Greenwich Hospital," with the Thames crowded with craft, was exhibited at the International Exhibition of 1862.

1828–'00. LANDSCAPE.
Canvas, 8½ by 12⅜. *Ashbee Bequest.*

20–'88. A SHADY COUNTRY ROAD, WITH A COW, etc.
Attributed to G. Vincent.
Canvas, 8 by 10⅛. Date about 1820–30.

WALKER, J. W.

Exhibited from 1862.

3571–'60. FRUIT.
Canvas, 7½ by 15. *In circulation.*

WALLIS, George, F.S.A.

Born on June 8th, 1811, at Wolverhampton, where he attended the Grammar School; practised as a painter from 1832; joined the Government School of Design at Somerset House in 1841; was headmaster successively of the Schools of Art at Spitalfields, Manchester, and

Birmingham; held important posts at the International Exhibitions of 1851 and 1862; joined the South Kensington Museum in 1858, and became keeper of its art collections in 1863; retired from public service in 1891: was a writer on art, and a strenuous advocate all his life of art education and exhibitions of art manufactures. Died at Wimbledon on October 24th, 1891.

664–'91. A Study of Flowers.

Canvas, 19 by 14. Signed, and dated 1846.

1453–'03. The Great Exhibition of All Nations, 1851.

Canvas, 7⅜ by 24. Signed, and dated 1851.

Given by the Misses Kate and Rosa Wallis.

457–'06. The Old Plane Tree, formerly on the site occupied by the new buildings of the Victoria and Albert Museum.

Canvas, 14⅝ by 28⅝. Signed, and dated 1887.

Given by the Misses Kate and Rosa Wallis.

WALLIS, Henry, R.W.S.

F. 38. Shakespeare's House, Stratford-upon-Avon.—Interior showing the stairs leading to the bedroom where he was born.

Dog, heron, &c. added by Sir E. Landseer, R.A., *q.v.*

Canvas, 25¾ by 19¼. *Forster Bequest.*

WARD, Edward Matthew, R.A.

A historical painter, born in Pimlico in 1816; was awarded the silver palette of the Society of Arts in 1830; first exhibited in 1834; became a student of the Royal Academy in 1835; studied also in 1836 at Rome, where he gained a silver medal for a historical composition, and afterwards under Cornelius at Munich; was commissioned to paint eight pictures for the corridor of the House of Commons; was elected an A.R.A. in 1846, and a R.A. in 1855; exhibited at the Royal Academy and other exhibitions until 1878. Died, after a long period of ill health, at Windsor, on January 15th, 1879.

528–'82. Charles II. and Nell Gwyn.

Canvas, 13¾ by 11¾. Signed, and dated 1854. *Jones Bequest.*

WARD, James, R.A.

Born in Thames Street, London, on October 23rd, 1769; learnt engraving under J. Raphael Smith, and was then apprenticed to his elder brother, William Ward; became one of the most eminent English mezzotint artists. He afterwards took to animal painting, in which he attained great distinction. Some of his pictures are like Morland's in manner, but his study of anatomy under Brookes gave him power to realize works of a much higher character. He exhibited from 1790 to 1855, chiefly at the Royal Academy; he became painter and mezzotint engraver to the Prince of Wales in 1794, and was elected an A.R.A. in 1807, and a R.A. in 1811. He settled in 1830 at Cheshunt, where he died on November 23rd, 1859.

216. DONKEY AND PIGS.
Canvas, 6½ by 9. Signed. *Sheepshanks Gift.*

217. PIGS.
Canvas, 9½ by 15½. Signed, and dated 1813. *Sheepshanks Gift.*

218. A CHINESE SOW.
Panel, 8⅜ by 11. *Sheepshanks Gift.*

220–'71. BULLS FIGHTING, with view of St. Donatt's Castle, Glamorganshire, in the distance.
Panel, 51¾ by 89½. Signed. *Given by Mr. C. T. Maud.*

526–'82. PEGWELL BAY, NEAR RAMSGATE.
Panel, 13½ by 16½. Signed. *Jones Bequest.*

683–'93. HORSE AND DONKEY.
Canvas, 11¼ by 14⅜. Signed. *Bequeathed by Miss E. Anderson.*

684–'93. COW AND CALF.
Canvas, 11⅜ by 14⅛. Signed. *Bequeathed by Miss E. Anderson.*

WATTS, Frederick W.

A frequent exhibitor of landscapes at the Royal Academy, British Institution, Suffolk Street, etc., 1821–62.

262–'66. ON THE WYE.
Canvas, 33½ by 46½. *In circulation.*

WATTS, George Frederick, O.M., R.A.

Born in London on February 23rd, 1817, of Welsh descent. On account of delicate health, he received no regular schooling. For a short while he was the pupil of Behnes, a sculptor, and in 1835 he entered the Royal Academy Schools; but he learnt art, as he stated, from the Elgin Marbles at the British Museum. He exhibited at the Academy from 1837. In the Westminster Hall competition of 1843, his cartoon "Caractacus" won a prize of 300*l.*, which enabled him to visit Italy; in 1846, at the House of Lords competition, his "King Alfred inciting the Saxons" took a prize of 500*l.* In 1847 Watts returned to England; in 1855 he visited Constantinople. He was elected A.R.A. in 1867 and R.A. in 1868; in 1896 he became an Honorary Retired Academician. He painted the portraits of John Stuart Mill, Carlyle, and many other eminent men. Among his symbolic pictures, "Faith," "Hope," and "Charity," "Love and Life," and "Love and Death," are well known. He also painted mythological subjects. The motive of his chief works was didactic and humanitarian. Besides his pictures, Watts executed some sculpture, *e.g.* "Physical Energy." He presented many of his works to art galleries and institutions. He died on July 1st, 1904.

C.A.I. 1. THE WINDOW SEAT.

Exhibited at the Grosvenor Gallery, 1881.

Panel, 14⅜ by 11⅛. Signed, and dated 1861. *Ionides Bequest.*

C.A.I. 2. DAPHNE'S BATH.

Millboard, 12½ by 9¾. *Ionides Bequest.*

F. 39. THOMAS CARLYLE (1795–1881), historian, essayist, philosopher.

Canvas, 25½ by 20½. Painted in 1868. *Forster Bequest.*

WEBB, James.

Exhibited at the Royal Academy, British Institution, Suffolk Street, and elsewhere, from 1850 to 1888; died in 1895.

1026–'86. COAST SCENE, with shipping and figures, perhaps a view near Dordrecht.

Canvas, 39¼ by 65½. Signed, and dated 1863.

Dixon Bequest (Bethnal Green Museum).

WEBSTER, Thomas, R.A.

Born in Ranelagh Street, Pimlico, on March 20th, 1800; was originally intended for the musical profession but exchanged it for that of a painter, and entered as a student of the Royal Academy in 1821. The character of the studies there at first directed him towards historical subjects, but he early proved the original bent of his genius for portraying the humours and games of children, a field of art which he maintained against all rivals. He exhibited from 1823 at the Royal Academy and elsewhere, became A.R.A. in 1840, R.A. in 1846, and Honorary Retired Academician in 1876, and exhibited for the last time in 1879. Some of his pictures, such as "The Dame's School," "The Smile," and "The Frown," became very popular through engravings. From 1856 Webster lived at Cranbrook, Kent, where he died in 1886. In the parish church there is a monument to his memory, by W. H. Thornycroft, R.A.

219. SICKNESS AND HEALTH.—A young invalid in front of the cottage door; her sisters are dancing to the music of an Italian organ.

Painted for Mr. Sheepshanks. Exhibited at the Royal Academy, 1843.

Panel, 20 by 32. Signed, and dated 1843. *Sheepshanks Gift.*

220. GOING TO THE FAIR.

This picture, with its companion, was painted for Mr. Flood. Exhibited at the British Institution, 1838.

Panel, 22 by 30. Signed, and dated 1837. *Sheepshanks Gift.*

221. RETURNING FROM THE FAIR.

Exhibited at the British Institution, 1838.

Panel, 22 by 30. Signed, and dated 1837. *Sheepshanks Gift.*

222. A VILLAGE CHOIR.

Painted for Mr. Sheepshanks. Exhibited at the Royal Academy, 1847.

Chalk studies for several of the heads in this picture will be found amongst the collection of Webster's Drawings, Nos. 92 and 206–210, Water Colour Catalogue.

Panel, 24 by 36. *Sheepshanks Gift.*

223. CONTRARY WINDS.—An interior of a cottage in which children are blowing a piece of wood with a paper sail in a tub of water.

Panel, 14¾ by 22¼. Signed, and dated 1843. *Sheepshanks Gift.*

224. READING THE SCRIPTURES.—A child reading the Bible to an old woman.

Panel, 16 by 14. Signed. *In circulation.* *Sheepshanks Gift,*

509-'82. THE LESSON.—A cottage interior, with figures.

Panel, 15 by 23. Signed, and dated 1831. *Jones Bequest.*

536-'82. BEATING FOR RECRUITS.—Boys at play inviting a comrade to join them.

Panel, 17½ by 15½. Signed. *Jones Bequest.*

573-'82. CHILDREN AT PRAYER.

Panel, 19½ by 23½. Signed, and dated 1835. *Jones Bequest.*

WEST, Benjamin, P.R.A.

Born at Springfield, Pennsylvania, U.S.A., on October 10th, 1738; was a son of Quaker parents. Early showed his talent for drawing; established himself at Philadelphia; went to Rome in 1760, and travelled through Italy; finally settled in London, where he first exhibited in 1764. He became a Member of the Incorporated Society of Artists, and was an original member of the Royal Academy in 1768. In 1772 he was appointed historical painter to George III., who was his patron for many years. West produced a large number of historical and sacred works. The "Death of General Wolfe," is his most popular production. He was chosen President of the Royal Academy in succession to Reynolds in 1792. He died at No. 14, Newman Street, London, on March 11th, 1820, and was buried in St. Paul's Cathedral.

1762-'71. ANGELS.

Sketch on paper, 16 by 11¼. Signed. *In circulation.*

William Smith Gift.

314-'85. LANDSCAPE, with two horsemen, and cattle drinking in the foreground.

Paper mounted on canvas, 23½ by 33. Signed, and dated 1792.

40-'86. THE CHOICE OF HERCULES BETWEEN VIRTUE AND PLEASURE.

"One of them had a gentle and amiable aspect; her beauty was natural and easy, her person and shape clean and handsome, . . . her motion and behaviour full of modesty, and her raiment white as snow. The other wanted all the native beauty and proportion of the former: her person was swelled, by luxury and ease, to a size quite disproportioned and uncomely; she had painted her complexion . . . and endeavoured to appear graceful by a mixture of affectation in all her gestures.

. . . Quoth Virtue, 'There is nothing truly valuable which can be purchased without pains and labour. The gods have set a price upon every real and noble pleasure'."

Xenophon, *Memorabilia*, Book II, Chap. 1.

Canvas, 40 by 48. Signed, and dated 1764.

Bequeathed by Mrs. Harrison.

D. 23. SAUL AND THE WITCH OF ENDOR.

Sketch for the picture.

Canvas, 16¼ by 33. *Dyce Bequest.*

F. 43. THE RAISING OF LAZARUS.

Sketch for the picture.

Canvas, 9½ by 11½. *Forster Bequest.*

WILKIE, Sir David, R.A.

Born at Cults, in Fifeshire, on November 18th, 1785; was the son of a Scottish minister; was sent at the age of 14 to the Trustees' Academy, at Edinburgh. Having made some money by portrait painting, he removed to London in 1805, became a student of the Royal Academy, and exhibited "Village Politicians" there in 1806. His subjects from domestic life soon attracted the attention of the public, and he acquired a lucrative practice. He was elected A.R.A. in 1809, and R.A. in 1811. In 1825 he travelled on the Continent, and on his return gradually changed his style. He was appointed Serjeant Painter to the King on the death of Lawrence in 1830, and painted several royal portraits; he was knighted in 1836. In 1840 he set out to study in the Holy Land and various parts of the East. He died at sea on his way home, on June 1st, 1841.

225. THE BROKEN JAR.

"Fast to the jar he fixed the string,
That had embraced the curtain's ring;
And when again in idle play
They thought to drive his sleep away,
This favorite jar was dashed in pieces."

Peter Coxe, *The Social Day*, Canto IV.

Exhibited at the Royal Academy, 1816; engraved by C. Warren in the 1823 edition of "The Social Day."

Panel, 7¾ by 6½. *Sheepshanks Gift.*

226. THE REFUSAL.

"Duncan fleech'd and Duncan pray'd,
Ha! ha! the wooing o't;
Meg was deaf as Ailsa Craig,
Ha! ha! the wooing o't;
* * * * * * *
"Shall I like a fool, quoth he,
For a haughty hizzie die?
She may gae to—France for me!
Ha! ha! the wooing o't."

Burns, *Duncan Gray.*

This picture was in a most dilapidated state from the use of asphaltum, but it has been repaired.

Exhibited at the Royal Academy, 1814.

Panel, 25¾ by 21½. *Sheepshanks Gift.*

227. Sketch of a Book Case for "The Letter of Introduction."

Panel, 15 by 11¾. *In circulation.* *Sheepshanks Gift.*

228. The Errand Boy.—A boy on a white horse, receiving a message at a cottage door.

Panel, 8 by 11¾. Signed, and dated 1820; but understood to be a repetition by another artist.

In circulation. *Sheepshanks Gift.*

229. A Head and Two Hands.—Sketches.

Canvas, 6 by 6. Signed, and dated 1806. *In circulation.*

Sheepshanks Gift.

230. The Daughters of Sir Walter Scott.—The ladies are sketched as two bare-footed country maidens.

Panel, 11 by 5. Signed, and dated 1817. *In circulation.*

Sheepshanks Gift.

231. Sketch of a Head for "The Rabbit on the Wall."

Millboard, 6 by 5½. Signed, and dated 1816. *In circulation.*

Sheepshanks Gift

232. Landscape.—A small sketch of a party of gipsies, with two donkeys and a dog.

Panel, 8 by 11. *In circulation.* *Sheepshanks Gift.*

WILLIAMS, Alfred Walter.

A son of Edward Williams. Exhibited from 1843 at the Royal Academy, British Institution, Suffolk Street, etc.

998–'86. Welsh Moor, with Sheep.

Canvas, 35 by 59. Signed, and dated 1879.

Dixon Bequest (Bethnal Green Museum).

1034–'86. Cornfield, with Reapers.

Canvas, 17⅜ by 29½. Signed, and dated 1864.

Dixon Bequest (Bethnal Green Museum).

WILLIAMS, Edward.

Son of Edward Williams, engraver; born in Lambeth in 1782; was a pupil of his uncle, James Ward, R.A., but was afterwards apprenticed to a carver and gilder. Having successfully attempted some moonlight landscapes, however, he devoted himself to painting, and exhibited at the Society of British Artists, Royal Academy, and British Institution from 1814 to 1855.

He painted several views of Thames scenery. Died at Barnes on June 24th, 1855, leaving six sons, all of whom became artists.

584–'86. LANDSCAPE, WITH CATTLE.—Milking time.
Canvas, 28 by 47. Date from 1830 to 1840.

WILLIAMSON, Samuel.

Born at Liverpool in 1792. His father, John Williamson (1751–1818), was a portrait painter of some repute. Williamson became a painter of landscapes and sea pieces, and from 1810 works by him appeared at Liverpool Academy, of which he was elected an Associate in 1810, and a Member in 1811; he also exhibited at the Royal Academy in 1811, and at Manchester, Birmingham, and Leeds. Died on June 7th, 1840, and was buried at Liverpool.

1027–'86. ITALIAN MOUNTAIN LANDSCAPE, with herdsmen and droves of cattle.
Canvas, 47 by 47. *Dixon Bequest* (*Bethnal Green Museum*).

WILSON, John H.

A marine and landscape painter (known as "Old Jock"), born in Ayr on August 13th, 1774; was apprenticed to John Norie, an Edinburgh decorator; received some instruction from A. Nasmyth; afterwards practised at Montrose as a painter and teacher. Coming to London about 1798 he was engaged as a scene painter at Astley's Theatre. From 1807 to 1855 he was an exhibitor at the Royal Academy, the British Institution, and the Society of British Artists of which he was one of the original members; he was also an exhibitor at the Royal Scottish Academy, of which he became an Honorary Member in 1827. He retired to Folkestone, and died there on April 29th, 1855.

126–'82. COAST SCENE, STORMY EFFECT.—Groups of figures with horses and carts unloading a vessel.
Canvas, 39 by 53¼.

1019–'86. LANDSCAPE, WITH COTTAGE AND WATERWHEEL.
See Nasmyth, P.

WILSON, Richard, R.A.

Born at Pinegas, Montgomeryshire, on August 1st, 1714; was the son of a clergyman; was sent to London in 1729

and placed under Thomas Wright, a portrait painter. He lived by portrait painting until he was 35, when he went to Italy for six years; at Rome Zuccarelli and Vernet both saw his talent for landscape painting, and persuaded him to abandon portraiture for landscape He returned to London in 1755, and exhibited from 1760; he became an original Member of the Royal Academy in 1768, and was appointed its Librarian in 1776. His works did not sell well during his lifetime, and he was often in poverty until he inherited some property in Wales, near Llanberis. Died in Denbighshire in May, 1782, and was buried at Mold.

494–'70. LANDSCAPE, with river and ruins.
Canvas, 10¼ by 14. *Parsons Bequest.*

263–'75. LANDSCAPE.
Canvas, 20 by 29½. Signed.

246–'76. LANDSCAPE, evening; river scene, with castle
Canvas, 24½ by 19¼.

105–'78. ITALIAN LANDSCAPE, with ruined building, and GROUP of VENUS, ADONIS, and CUPIDS.
The figures are by G. B. Cipriani, R.A. (1727–1785).
Canvas, 24¾ by 29½. Signed "R. W."

42–'80. LANDSCAPE COMPOSITION, with a bay and ruined buildings, dancing figures in the foreground, and mountains in the distance.
Canvas, 33¾ by 47¾.

501–'83. ITALIAN RIVER SCENE, with figures.
Canvas, 16¼ by 20¼.

229–'76. LANDSCAPE, WITH RUINS.
School of Wilson.
Canvas, 16¾ by 13. *In circulation.*

527–'82. LANDSCAPE, WITH RIVER AND RUINS.
School of Wilson.
Panel, 16¼ by 20¼. *Jones Bequest.*

D. 15. RIVER SCENE, with ruined castle and figures.
By or *after* Wilson.
Canvas, 16 by 19¼. *Dyce Bequest.*

D. 16. LANDSCAPE COMPOSITION. — Mountain and lake scene, with ruins and figures.
Attributed to Wilson.
Canvas, 25½ by 35½. *Dyce Bequest.*

WITHERINGTON, William Frederick, R.A.

Born in Goswell Street, London, on May 26th, 1785. He entered upon a business career, but from 1805 he found time to study in the schools of the Royal Academy, and finally gave up business to devote himself to art. He began by painting landscapes with figures, but the figures gradually assumed more importance, and most of his later works represented genre subjects. Witherington exhibited from 1808 to 1863 at the Royal Academy, British Institution, and elsewhere. He became A.R.A. in 1830, R.A. in 1840, and Honorary Retired Academician in 1863. Died in London on April 10th, 1865.

233. THE HOP GARDEN.—A young girl is dressing the bonnet of a sister with a garland of hop-bine.

Exhibited at the British Institution, 1835.

Panel, 17½ by 11½. Signed, and dated 1834. *Sheepshanks Gift.*

WOOD, John.

Born in London on June 29th, 1801; was the son of a drawing master; studied at Sass's Academy and the Royal Academy Schools; exhibited chiefly at the Royal Academy (1823-62), but also at the British Institution and Suffolk Street. He was awarded the Royal Academy gold medal in 1825, and afterwards won several important prizes; but his later works did not fulfil his early promise. Most of Wood's pictures were portraits; he also painted scriptural, historical, and mythological subjects. Died on April 19th, 1870.

374-'72. HEAD OF A LADY.

After Sir Thomas Lawrence (1769-1830), P.R.A., *q.v.*

Canvas, oval, diam. 15. *In circulation.*

375-'72. HEAD OF A LADY.

After Sir Thomas Lawrence (1769-1830), P.R.A., *q.v.*

Canvas, oval, diam. 16. *In circulation.*

WOOD, Lewis John.

Born in 1813. First appeared at the Royal Academy in 1831, when he exhibited a "Scene in Perthshire"; this picture was followed by views of English landscape in Surrey and elsewhere. In 1836 he travelled on the Continent, and henceforward painted the scenery of Belgium, Normandy, Brittany, etc. Wood became an Associate of the Water Colour Institute (now the Royal

Institute) in 1866, and a full member in 1871; he exhibited at the Society for the last time in 1887, and resigned in 1888. He was a rapid and prolific worker, and he interpreted architectural subjects with much sympathy and skill. Died in 1901.

996–'86. View in Limburg, on the Lahn, Rhenish Prussia.
Canvas, 23¾ by 17½. Signed, and dated 1863.
Dixon Bequest (Bethnal Green Museum).

WOODHOUSE, S.

1413–'69. Rev. Chauncy Hare Townshend (1798–1868), donor of the "Townshend Bequest," and his Sister Charlotte (afterwards Mrs. Elrington), as Children.
Canvas, 50 by 40. *Townshend Bequest*

1414–'69. Henry Hare Townshend, late of Busbridge, Surrey.
Canvas, 50 by 39¾. *Townshend Bequest.*

WORLIDGE, Thomas.

Portrait painter and etcher; born in 1700; was a pupil of Grimaldi. He first practised at Bath, where he drew miniature portraits with pencil on vellum or in Indian ink; he also painted with less success in pastel and oils, modelling his style on that of Rembrandt; he was a good draughtsman and produced a number of etchings. Late in life he resided chiefly at Bath. Died at Hammersmith on September 23rd, 1766, and was buried in Hammersmith Church, where there is a tablet to his memory.

D. 14. David Garrick (1717–79), actor, as "Tancred" in *Thomson's* "Tancred and Sigismunda."
Canvas, 23½ by 19½. *Dyce Bequest.*

WRIGHT, John Massey (or Masey).

Born at Pentonville about 1773; was the son of an organ-builder. At the age of sixteen he was introduced to Stothard, and attempted designs from Shakespeare. Living in Lambeth, he made the acquaintance of John Wilson, scene painter at Astley's Theatre, and afterwards of D. Roberts, R.A., C. Stanfield, R.A., and Barker, the panoramic painter. His skill in drawing the figure was of great value in the scene loft, and he was engaged at His Majesty's Theatre. He also practised

with success as a panorama painter. From 1808 to 1866 Wright exhibited at the Royal Academy, British Institution, and elsewhere; till about 1820 he painted chiefly in oil, but then took to water-colour painting, and in 1824 became successively an Associate and a Member of the Water Colour Society. He was a good designer of book illustrations. From 1858 he was a Royal Academy annuitant. Died on May 13th, 1866, after a most industrious life.

1852–'00. The Barber, Don Quixote's Niece, the Priest, and the Housekeeper purging the Don's Library.

"They found above a hundred volumes in folio, very well bound, besides a great many small ones . . . . 'The next,' said the barber, 'is "Amadis of Greece," and all these on this side are of the lineage of Amadis.' 'Then into the yard with them all,' quoth the priest . . . Without tiring himself any farther in turning over books of chivalry, he bade the housekeeper take all the great ones, and throw them into the yard . . . . And, therefore, laying hold of seven or eight at once, she tossed them out at the window."

Cervantes, *Don Quixote*, Part I, Book I, chapter 6 (Jarvis's *Translation*, ed. 1840).

Canvas, 12 by 10. *Ashbee Bequest.*

1855–'00. Don Quixote outside an Inn.

"They laid the cloth at the door of the inn, for the sake of the fresh breeze, and the landlord brought him some of the ill-watered and worse boiled bacalao, and a loaf of bread as black and mouldy as his armour; but it was matter of great laughter to see him eat; for, having his helmet on and his beaver up, he could not put anything into his mouth with his own hands, but somebody must do it for him; and so one of the aforesaid ladies performed this office."

Cervantes, *Don Quixote*, Part I, Book I, chapter 2 (Jarvis's *Translation*, ed. 1840).

Canvas, 12 by 10. *Ashbee Bequest.*

WYNFIELD, David Wilkie.

Born in 1837; was a grand-nephew of Sir David Wilkie; entered T. M. Leigh's studio in 1856; painted historical, tragic, and domestic subjects; exhibited at the Royal Academy, British Institution, and elsewhere from 1859 to 1887. Died on May 26th, 1887.

F. 44. The Death-bed of Oliver Cromwell; Ministers at prayer in an adjoining room.—Whitehall, Friday, 3rd September, 1658. *See* "Cromwell's Letters and Speeches," Part X., by *Carlyle.*

Canvas, 36½ by 60. *Forster Bequest.*

PAINTERS UNKNOWN.

9113–'63. LAKE AND MOUNTAINS, CATTLE IN THE FOREGROUND; CASTLE AND TREE.
Millboard, 7¼ by 13¼. *In circulation.*

9114–'63. CASTLE ON A MOUNT, etc.
Panel, 5½ by 8½. *In circulation.*

250–'66. THE GOOD SAMARITAN. After Bassano (1510–1592).
Canvas, 21 by 15⅞. *In circulation.*

251–'66. A MAN IN ARMOUR. After Giorgione (1476–1511).
Canvas, 16 by 11. *In circulation.*

28–'67. THOMAS, THIRD BARON FAIRFAX (1612–1671), general.
Canvas, 24¾ by 23⅜. *Bethnal Green Museum.*
Given by Mr. Melmoth Waters.

29–'67. HENRY STUBBS (about 1606–1678), a Nonconformist divine.
Canvas, 25½ by 23. *In circulation. Given by Mr. Melmoth Waters.*

30–'67. JOHN MILTON (1608–1674), poet.
Canvas, 27¼ by 22⅝. *In circulation. Given by Rev. R. C. Jenkins.*

1412–'69. HENRY HARE, THIRD BARON COLERAINE, F.R.S., F.S.A. (1693–1749), antiquary.
Canvas, 16¼ by 13⅞. *In circulation.* *Townshend Bequest.*

127–'70. LANDSCAPE, with waterfall and recumbent figure.
Canvas, 19⅜ by 26. *In circulation.*

274–'71. A HEAD. After Correggio (1494–1534).
Canvas, 16 by 12. Early 19th century. *In circulation.*

1608–'71. STUDY OF A FEMALE HEAD.
Canvas, 17¾ by 14¼. *In circulation.*

258–'75. SKETCH OF A LADY'S HEAD.—18th century.
Canvas, 21 by 17. *In circulation.*

312–'76. GRAPES, PEACHES, LEMON, etc.
Canvas, 28½ by 24¼. *In circulation.*

231–'79. GRAPES, PEACHES, LEMONS, etc.
Canvas, 24½ by 33¼. *In circulation.*

223–'81. PORTRAIT OF A LADY standing by a table.
Canvas, 50¼ by 39½. Date about 1770–80.

601–'82. MARGARET ("PEG") WOFFINGTON (1718–1760), actress.
Canvas, 35 by 27. *Jones Bequest.*

1510–'82. SIR EDWARD DENNY, KNIGHT BANNERET (*d.* 1599), uncle of Edward Denny, Earl of Norwich.
Canvas, 29 by 21. *Given by Sir Edward Denny, Bart.*

1511–'82. MARGARET EDGCUMBE, WIFE OF SIR EDWARD DENNY, KT. BANN.—Early 17th century.
Canvas, 42 by 33. *Given by Sir Edward Denny, Bart.*

1512–'82. EDWARD DENNY, EARL OF NORWICH (about 1565–1630).—17th century.
Canvas, 29 by 24. *Given by Sir Edward Denny, Bart.*

1513–'82. HILL DENNY, SON OF PETER DENNY, OF SPALDWICK.—Late 17th century.
Canvas, 28½ by 24. *Given by Sir Edward Denny, Bart.*

187–'85. A SAINT BLESSING A KNEELING MAN.
Canvas, 18½ by 11¾. *In circulation.*

1006–'86. FEMALE HEAD.
Millboard, 7⅞ by 6⅛. *Dixon Bequest* (*Bethnal Green Museum*).

1295–'86. COAST SCENE, with figures and shipping.
Canvas, 28½ by 53. *Bequeathed by Sir Erasmus Wilson, F.R.S.*

53–'89. JOAN CHAMPERNOUNE, daughter of Sir Philip Champernoune, of Modbury, Devon, and widow of Sir Anthony Denny, who died in 1549.
Painted 1550–60.
Canvas, 29¼ by 24¼. *Given by Sir Edward Denny, Bart.*

366–'91. MRS. CRUIKSHANK, WIFE OF ISAAC CRUIKSHANK, MOTHER OF GEORGE CRUIKSHANK.
Canvas, 29½ by 24¾. *Bequeathed by Mrs. George Cruikshank.*

534–'92. CAPTAIN SMART.
This picture was bought as an illustration of costume.
Canvas, 38¾ by 30½. Dated 1639.

535–'92. KING CHARLES I. (1600–1649).
This picture was bought as an illustration of costume.
Panel, 8 by 6½. 17th century.

853–'94. THE CRUCIFIXION.
On copper, 19 by 25. *Bequeathed by Mrs. Ann de Merle.*

443–'02. A LADY, SEATED (in late 17th century costume).
Canvas, 50 by 40. *Bequeathed by Miss Emily Anna Evans.*

444–'02. A LADY (in early 18th century costume).
Canvas, 30 by 25. *Bequeathed by Miss Emily Anna Evans.*

445–'02. AN OLD LADY.—The painting is inscribed "Anno. XPI 1590 Ætatis Suæ 72."
Panel, 21¼ by 19½. *Bequeathed by Miss Emily Anna Evans.*

D. 50. COURTSHIP.
Canvas, 37½ by 27¼. *Dyce Bequest.*

D. 51. THE ELOPEMENT. — Probably an illustration of *Richardson's* "Clarissa Harlowe," Vol. 2, Letter 49.
Canvas, 18 by 15½. *Dyce Bequest.*

D. 52. GIRL AT A FOUNTAIN. STUDY.
Millboard, 23 by 16½. *Dyce Bequest.*

D. 53. YOUNG GIRL, SEATED.
Panel, 5¼ by 4¼. *Dyce Bequest.*

D. 54. THE PRISONER.
Copper, oval, 12½ by 9½. *Dyce Bequest.*

D. 55. DESPAIR. Nude figure surrounded by demons.
Canvas, 11 by 8½. *Dyce Bequest.*

D. 57. LANDSCAPE, with cottage and milkmaid in the foreground.
Canvas, 9¾ by 7¼. *Dyce Bequest.*

D. 58. LANDSCAPE, with cattle.
Canvas, 14¾ by 20¼. *Dyce Bequest.*

D. 59. LANDSCAPE, with cottage.
Panel, 9¾ by 15¾. *Dyce Bequest.*

D. 60. PORTRAIT HEAD of a gentleman wearing a ruff. Time of James I.
Canvas, 18½ by 14½. *Dyce Bequest.*

D. 63. JOHN MILTON (1608–1674), poet.

On the back is written in an old hand "John Milton, Esq. Done after the life, 1658, æt. 50." This portrait is said to have come down in the family of Isaac Bargrave, Dean of Canterbury, Chaplain to Charles I.

Canvas, 13½ by 11. *Dyce Bequest.*

D. 64. MATTHEW PRIOR (1664–1721), poet.

Canvas, 23 by 18½. *Dyce Bequest.*

D. 66. PORTRAIT OF A LADY.—Time of Queen Anne.

Canvas, 10 by 8. *Dyce Bequest.*

D. 68. CALEB WHITEFOORD (1734–1810), wit and satirical poet.

Canvas, 15½ by 13. *Dyce Bequest.*

D. 69. SIR WILLIAM CHAMBERS (1726–1796), R.A., architect (of Somerset House) and writer.

Canvas, 17 by 16¾. *Dyce Bequest.*

D. 71. JOHN PHILIP KEMBLE (1757–1823), actor, as "Vincentio" in *Shakespeare's* "Measure for Measure."

Canvas, 20½ by 16½. *Dyce Bequest.*

D. 72. JOHN PHILIP KEMBLE (1757–1823), actor.

Panel, 8¾ by 7¾. *Dyce Bequest.*

D. 76. MRS. SIDDONS (SARAH KEMBLE) (1755–1831), tragic actress.

Canvas, oval, 13⅜ by 11¼. *Dyce Bequest.*

D. 77. MRS. SIDDONS (SARAH KEMBLE) (1755–1831), tragic actress.

Canvas, 10 by 8. *Dyce Bequest.*

D. 79. EDMUND KEAN (1787–1833), tragedian, as "Sir Giles Overreach" in *Massinger's* "A New Way to Pay Old Debts."

Canvas, 11 by 9. *Dyce Bequest.*

D. 81. RICHARD SUETT (1755–1805), comic actor, as "Bayes" in the *Duke of Buckingham's* "The Rehearsal."—Perhaps by John Graham (1754–1817).

Canvas, oval, 21½ by 17¼. *Dyce Bequest.*

D. 83. PORTRAIT OF A YOUNG MAN.

Canvas, oval, 20 by 16. *Dyce Bequest.*

D. 84. PORTRAIT HEAD.
Panel, 12½ by 9¾. *Dyce Bequest.*

F. 45. HENRY VII. OF ENGLAND (1457–1509).
Canvas, 25 by 17¾. *Forster Bequest.*

F. 46. ELIZABETH OF YORK, QUEEN OF HENRY VII. (1465–1503).
Canvas, 25 by 18½. *Forster Bequest.*

F. 47. EDWARD VI. OF ENGLAND (1537–1553).—Full-length.
Panel, 44¾ by 25. *Forster Bequest.*

F. 48. MARY STUART, QUEEN OF SCOTS (1542–1587).—With an open watch in her hands.
Canvas, 38 by 24¾. *Forster Bequest.*

TOPOGRAPHICAL INDEX.

Algiers. 40.
Alicante, Elche, near. 40.
Ancona. 128.
Angera, Castle of. 64.
Arona. 64.
Awe, Loch. 9.

Bath. 3.
Bayham Abbey. 19.
Benares. 36.
Bergholt, East. 22, 23.
Bettws-y-Coed. 6, 79.
Black Gang Chine. 39.
Blackheath. 28, 67, 98.
Blea Tarn. 137.
Bolton Abbey. 113.
Borrowdale, Jack's Crag. 103.
Boulogne, Sands near. 127.
Brighton. 23, 24, 28, 63.
Bromley, View near. 116.
Brougham Castle. 48.

Cairo, Gate of. 117.
Callander Bridge. 128.
Cava, View near. 140.
Clew Bay. 107.
Cologne, View near. 127.
Conway Castle. 70, 120.
Cowes Castle, East. 139.

Datchet Ferry. 61.
Dedham. 20, 21.
Deptford Dockyard. 15.
Devil's Glen, Co. Wicklow. 107.
Dort or Dordrecht. 12, 144.
Dover. 128, 134.
Dublin, Bay of. 121.

Edinburgh. 117.
Elche, near Alicante. 40.
Elgin. 118.
Eton. 59.
Ewhurst Hill, near Guildford. 1.

Festiniog. 129.
Flatford. 20, 23.
Foligno. 108.

Ganges, The. 36.
Geneva. 7.
Gillingham, Dorset. 20.
Granada. 117.
Gravesend. 12.

Haddon Hall. 47.
Hall Sands, Devonshire. 18.
Hampstead. 20, 22, 31, 101.
Hastings. 8, 11, 14, 28, 129, 138.

Ipswich. 23.
Ischia, Island of. 127.

Kilchurn Castle. 9.

Land's End. 32.
Langham. 23.
Liensford Lake, Norway. 34.
Limburg. 152.
Lledr, The. 55.
London :
- Blackfriars, etc. 120.
- Great Exhibition of 1851. 121, 142.
- Houses of Parliament. 35.
- Kensington Gravel Pits. 98.
- London Bridge, Wharf at. 95.
- Millbank, Thames from. 114.
- Somerset House. 120.
- South Kensington Museum Grounds. 19.
- Strand shore, etc. 121.
- Waterloo Bridge. 22.

Ludlow Castle. 65.

Maggiore, Lake. 64.
Milan. 91, 118.
Moel Siabod. 49.
Mont St. Michel. 28.
Mount Tom, Mass. 32.

Naples. 18, 111.
Nile, The. 40.
Norwich. 33.
Nymwegen. 67.

Ockham, Surrey. 13.
Okement, The. 137.
Old Sarum. 24.
Olevano. 111.
Oxford. 52.

Pegwell Bay. 143.
Penmoyle, on the Severn. 126.
Penshurst Park. 103.
Portsmouth. 28.

Redleaf. 80.
Rhine, The. 38, 127, 128.
Richmond, Surrey. 138.
Rome, from the Porta San Pancrazio. 91.
„ St. Peter's. 58.
„ Trajan Forum. 43.
Roslin Chapel. 117.
Rydal. 70, 115.

St. Albans. 100.
„ Donatt's Castle. 143.
„ Michael's Mount. 7, 139.
„ Michel, Mont. 28.
Salisbury. 20, 24.
Scheldt, The. 127, 128.
Seaford. 19.
Shanklin. 27.
Sherwood Forest. 91.
Sorrento. 18.
Stoke-by-Nayland. 23.
Stratford, Suffolk. 23.
Stratford-on-Avon. 78.
Streatham. 115.
Subiaco. 60.

Thames, The. 22, 35, 59, 61, 95, 114, 120, 121.
Thirlmere. 111.
Tintagel. 92.
Tivoli. 18.
Tummel, The. 32.

Venice. 111, 139.
Virginia Water. 37.

Westport. 107.
Wetley Rocks. 94.
Weymouth. 21.
Whitby. 95.
Whitsand Bay, Devon. 137.
Windsor. 80, 109, 129.
Wotton. 113.
Wye, The. 143.

Yarmouth, Great. 33, 139.

INDEX OF PORTRAITS.

Augusta Sophia, Princess. 53.

Bannister, John ("Uncle Toby"). 84.
Barry, James. 4.
Beaconsfield, Earl of, *see* Disraeli.
Bell, John. 17.
Bentley, Richard. 11.
Betterton, Thomas. 73.
Bright, John. 90.
Browning, Robert. 81.
Brunswick, Caroline of. 79.
Buckingham, 2nd Duke of. 42.
Bulwer, Edward Robert. 95.
Burne-Jones, Sir Edward, Bart. 81.

Carlyle, Thomas. 144.
Caroline of Brunswick. 79.
Carpenter, The Misses. 13.
Carrington, Sir Edmund. 79.
„ Lady. 79.
Chambers, Sir William. 157.
Champernoune, Joan. 155.
Charles I. 42, 156.
„ Children of. 42.
Charlotte, Queen. 53.
„ Augusta Matilda, Princess. 53.
Church, Captain Thomas. 73.
„ Mrs. Thomas (*née* Frend). 73
Cobden, Richard. 90.
Coleraine, Lord. 154.
Cromwell, Oliver. 91.
Cruikshank, Mrs. George. 34.
„ Mrs. Isaac. 155.
Cumberland, Duke of. 65.

DAVISON, MRS. (MISS DUNCAN). 122.
DENNY, SIR EDWARD. 155.
„ EDWARD, EARL OF NORWICH. 155.
„ HILL. 155.
„ LADY (*née* EDGCUMBE). 155.
„ „ (*née* CHAMPERNOUNE). 155.
DICKENS, CHARLES. 51.
DISRAELI, BENJAMIN. 90.
DUNCAN, MISS. 122.
DUNGANNON, 3rd VISCOUNT. 127.
„ VISCOUNTESS. 62.
DYCE, REV. ALEXANDER. 112.

EDGCUMBE, MARGARET. 155.
EDWARD VI. OF ENGLAND. 66, 158.
ELIZABETH, PRINCESS, DAUGHTER OF GEO. III. 53.
„ OF YORK. 158.
ELRINGTON, MRS. (*née* TOWNSHEND). 135, 152.
EVERARD, MRS. 112.

FAIRFAX, LORD. 154.
FARREN, WILLIAM. 39.
FISCHER, MRS. (*née* GAINSBOROUGH). 53.
FORSTER, JOHN. 92, 109.
FREND, MISS, *see* CHURCH.
„ „ *see* TOWNSEND.

GAINSBOROUGH, MRS. 54.
„ MARGARET ("PEGGY"). 53.
„ MARY. 53.
GARIBALDI, GIUSEPPE. 91.
GARRICK, DAVID. 38, 152.
GEORGE III., DAUGHTERS OF. 53.
GERMANY, EMPRESS FREDERICK OF. 86.
GLADSTONE, W. E. 90.
GLOVER, MRS. 16.
GRAHAM, THE HON. MRS. 92.
GREY, EARL. 71.

HAMILTON, LADY ANNE. 90.
„ „ EMMA. 72.

HARE, HENRY, 3RD BARON COLERAINE. 154.
HARLOW, MISS ANNE. 60.
HARNESS, REV. WM. 74.
HART, EMMA, LADY HAMILTON. 72.
HAVELL, WILLIAM. 61.
HENDERSON, JOHN. 133.
HENRY VII. OF ENGLAND. 158.
„ VIII. „ 66.
HUME, JOSEPH. 90.
HUXLEY, PROFESSOR. 81.

JACKSON, JOHN. 71.
JONES, ROBERT. 60.

KEAN, CHARLES. 37.
„ EDMUND. 58, 157.
KEMBLE, JOHN PHILIP. 59, 79, 157.
„ SARAH. 157.
KIRBY, JOHN JOSHUA. 53.
KNELLER, SIR GODFREY. 73.

LANCE, GEORGE. 74.
LANDOR, WALTER SAVAGE. 7.
LEICESTER, COUNTESS OF, *see* ROBSART, AMY.
LESLIE, MASTER. 87.
LINWOOD, MISS MARY. 67.
LISTON, JOHN. 16, 39.
LYTTON, E. R. BULWER. 95.

MACREADY, WM. CHARLES. 17, 92.
MAINWARING, SIR PHILIP. 42.
MARSHALL, PROFESSOR JOHN. 81.
MARY, QUEEN OF SCOTS. 158.
MILTON, JOHN. 154, 157.
MORRIS, MRS. WILLIAM. 119.

NELSON, VISCOUNT. 90.
NEWTON, JOHN. 71.
NORWICH, EARL OF. 155.

POPE, ALEXANDER. 116.
PRIOR, MATTHEW. 157.

Reynolds, Sir Joshua. 116.
„ Miss (?). 115.
Robsart, Amy. 86.
Rochester, Earl of. 83.
Russell, Lord. 4.

Scots, Mary, Queen of. 158.
Scott, Sir Walter. 104.
„ „ „ Daughters of. 148.
Sheepshanks, John. 99, 101.
Siddons, Mrs. 157.
Smart, Captain. 155.
Soteres, Constantine. 6.
Stephenson, George. 36.
Stewart, Anthony. 13.
Strafford, Earl of. 42.
Stubbs, Henry. 154.
Suett, Richard. 157.

Townsend, Mrs. (*née* Frend). 2.
„ Richard. 2.
Townshend, Rev. C. Hare. 6, 152.
„ Miss Charlotte. 135, 152.
„ Henry Hare. 152.

Ure, Andrew. 93.

Vestris, Madame. 16.
Victoria, Her Majesty Queen. 87.
Villiers, George, 2nd Duke of Buckingham. 42.
Wallis, George. 81.

Walmsley, Captain. 37.
„ James M. 37.
„ Sir Joshua. 36.
Wentworth, Thomas, 1st Earl of Strafford. 42.
Whetham, Mrs. Thomas. 115.
Whitefoord, Caleb. 157.
Whitehead, William. 40.
Williams, Mr. 16.
Wilmot, John, 2nd Earl of Rochester. 83.
Woffington, Peg. 155.
Wright, Mary. 101.

Young, Charles. 16.

INDEX OF AUTHORS

WHOSE WORKS ARE ILLUSTRATED IN THE COLLECTION.

ADDISON	*The Spectator.* 131.
BEAUMONT AND FLETCHER.	*The Humorous Lieutenant, etc.* 125.
BURNS...	*Duncan Gray.* 147.
	Tam O'Shanter. 34, 131.
	The Twa Dogs. 76.
BUTLER	*Hudibras.* 125.
CARLYLE	*Cromwell's Letters and Speeches.* 153.
CERVANTES	*Don Quixote.* 50, 54, 55, 68, 77, 85, 87, 131, 132, 153.
CHAUCER	*The Clerk's Tale.* 87.
COWPER	*John Gilpin.* 131.
COXE, PETER... ...	*The Social Day.* 147.
DICKENS	*Barnaby Rudge.* 51.
	Dombey and Son. 44.
FÉNELON	*Télémaque.* 34.
FORSTER, JOHN ...	*Life of Goldsmith.* 136.
FRITH, W. P.... ...	*Autobiography and Reminiscences.* 51.
GOLDSMITH	*The Deserted Village.* 30.
	The Good-natured Man. 49.
	The Vicar of Wakefield. 49, 100, 104.
HAYLEY	*Triumphs of Temper.* 118.
JONSON, BEN... ...	*Every Man in his Humour.* 92.
LE SAGE	*Gil Blas.* 86, 124.
LINDSAY, LADY ANNE	*Auld Robin Gray.* 41.
LIVY	*History of Rome.* 126.
MILTON	*L'Allegro.* 30.
	Il Penseroso. 31.
	Comus. 69.

MOLIÈRE	*Le Bourgeois Gentilhomme.* 50, 85.
	Les Femmes Savantes. 85.
	Le Malade Imaginaire. 44, 85.
	Le Médecin Malgré Lui. 45.
	Monsieur de Pourceaugnac. 44.
	Le Tartuffe. 45.
PARNELL, THOMAS ...	*The Hermit.* 75.
POOLE, JOHN	*Paul Pry.* 16.
POPE	*Eloisa to Abelard.* 122.
RICHARDSON	*Clarissa Harlowe.* 156.
SCOTT	*The Bride of Lammermoor.* 50.
	The Abbot. 122.
SHAKESPEARE ...	*As You Like It.* 99.
	Hamlet. 16, 113.
	Henry VI. 133.
	Henry VIII. 52, 86
	King John. 132.
	King Lear. 110.
	The Merchant of Venice. 87, 104.
	The Merry Wives of Windsor. 12, 83.
	The Taming of the Shrew. 83.
	The Tempest. 122, 132, 133.
	Twelfth Night. 59, 131.
	A Winter's Tale. 84, 85.
	Principal Characters of. 130.
SPENSER	*The Faery Queen.* 140.
STEELE	*The Spectator.* 131.
STERNE	*A Sentimental Journey.* 51, 75.
	Tristram Shandy. 84.
Storia della Casa Atenolfi. 139.	
SWIFT	*Gulliver's Travels.* 113.
TOBIN, JOHN	*The Honeymoon.* 17.
XENOPHON	*Memorabilia.* 146.

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